



DRAMATIC MIRROR.

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THAT AMERICAN DRAMATIST

BY GEORGE EDGAR MONTGOMERY

There are certain old subjects which, in spite of their age, may easily put on an air of novelty at short notice. The reason for this is easily discovered. Such subjects are in fact not old at all, even though they have served as basis for interminable discussion. It is only too clear that discussion has failed to diminish their vitality. The discussion itself, probably, has been from the beginning more or less moribund, but the subjects have retained a perennial freshness, and invite the brightest reflection and comment. The danger of over-discussion is, of course, that it is likely to transform a thing of beauty into a bore. Shakespeare must have been a bore to some of us at odd moments of inquiry. Yet, as a rose blooms from the groves of insolent gardeners, Shakespeare blooms from the groves of his commentators. To put the truth briefly: Shakespeare is an old subject; but how suggestive to the youthful and intrepid mind!

I have climbed somewhat loftily at the outset of this article. From Shakespeare it is a long drop to the American dramatist, and it is to the American dramatist that my sympathies flow at this moment. Yet I felt that some apology was needed for an intrusion upon a subject which is thickly barnaced with venerable criticism. As I have indicated, at least to my own poor satisfaction, that there may lurk in an old subject a new inspiration, perhaps my apology will be accepted for what it is worth.

Yes, the American dramatist is an old subject—comparatively old, as things go here; nearly as old as our intellectual development. But, sympathizing with him as one may, it can not be said honestly that he has progressed in ratio with our intellectual development. On the contrary, he has lagged far behind. To determine why this is so has long been a point of argument. And to-day the argument is just as interesting as it was a quarter of a century ago; more interesting, indeed, because now the American dramatist begins to feel somewhat aggressive. He knows that he has been the football of fate ever since he started to make manuscript. No other brain-worker has been so persistently kept in the background as he. All around him he observes the steady growth of American thought and American genius. Our philosophers, poets, novelists and scientists rank with the great names of the world. Even our painters—and we have some noble painters—are tolerably popular, although with them it is no easy task to command the respect of their compatriots. But the American dramatist finds little or no comfort in his field. Is it astonishing, therefore, that he seldom strives to pass the line of tentative effort? If he crosses that line he can hardly fail eventually to look back to it with regret. How much better he might have employed his talent in work which is bringing daily profit and distinction to thousands. Then, instead of being the scapegoat of heartless theatrical managers, he would, perhaps, esteem himself highly as a prosperous and independent American gentleman.

And yet the fact remains, as I have said, that the American dramatist commences to show a slight aggressiveness. He has been snubbed and laughed at and kicked out of doors; but he persists in existing, and so long as he exists he writes. There is an imperishable hope in his heart. Scrambling for a prize which may never be won, appears to be, in his eyes, a most fascinating sport. His practical sense must tell him that he is playing a desperate game, with nearly all the chances against him; nevertheless, he holds to it tenaciously.

I am here describing the average man who writes plays, not the exceptional man whose illusions are quickly dissipated, and who soon learns that talent of the best native sort is not welcome in the American theatre. But of the former there are supposed to be several thousand specimens in our country, every

specimen representing at least one play. It is only a few score of him, however, that manufacture what may be called technically "the American drama." Still one should not fail to encourage such American dramatists as we have; they cannot be aggressive enough, since they are the entering wedge for one part of our national development; by-and-by, perhaps, the names of our dramatists will rival those of our poets.

But, granting the highest of native talent in sympathy with the stage, ready to do for the stage what it would do for literature or art, how much could it accomplish under the present conditions of the stage. There may be actually lurking among us to-day a great American dramatist, one whose force and originality might astound us; but if there is such a personage, he is his own audience. It is not likely that the world will hear of him. If, however, he had been lucky enough to be born elsewhere possibly the world would have known him and applauded long ago. Consider the fate of Ibsen, were he a New Yorker or a Bostonian.

The American dramatist's deep misfortune is that he is an American. There is no protection to "infant industries" for him. That zealous Republican, who, though a theatrical manager, cannot find too strong words to express his endorsement of the Republican economic policy, is unquestionably the last person who would apply that policy to the encouragement of play-production here. Oh, no! he is a free trader in his own business. He finds his plays, already tested, too, in England, France, or Germany. And his arguments in answer to your bashful remark that he might go a bit out of the way now and then to encourage, in a practical manner, home work, are apparently justified. The hopeful dramatist, then, must, at his debut, face too powerful obstacles: his evil star in having been born an American; and a foreign market from which the American manager may choose at his pleasure and at comparatively small risk.

To the American manager, in consequence, he cannot look for much encouragement. We have notably intelligent managers in New York, men of the stamp of Mr. Palmer and others who might be named, all of whom represent the finest business capacity and the strictest integrity. Yet I fear the aspiring playwright, unknown and without any sort of prestige, could hope for little at their hands. This is a disheartening situation, since a playwright without a manager is as unfortunate as a novelist without a publisher. It may be, I confess, that the feeling of distrust entertained by American managers against American dramatists is well founded; the managers have repeatedly declared that it is. Yet this does not change the situation for the dramatist whose lot is, many of us think, unjustly hard.

In what fashion do our leading managers spend their Summer vacations? These vacations are chiefly taken with an eye to trade. The managers rush to Europe, scour the great capitals for the very latest successful plays, and then return to America with the sole idea of producing those plays. They may regard the strivings of American dramatists with a certain perfunctory leniency; but, being in no need of plays constructed by home talent, being assured that they possess material which is more than likely to prove popular, why should they bother themselves with perilous ventures? Why should they give up their valuable time to the encouragement of American drama which, they are convinced, presupposes failure? They are not philanthropists. Their main object is to make money as quickly and surely as possible. Yet, while acknowledging that business is always business, and that a man who invests his money on risks cannot afford to be a sentimentalist, it is still true that there would be no drama in the world if there had not been managers willing to float untried ability with capital and even with a faltering enthusiasm. The difference between the American manager and the European manager is just here. The former proceeds, so far as he can, on severely business principles; the latter is likely to mix a little sentiment and courage with his trade.

I am not blaming the American manager for his methods; but it is right that the American dramatist should see things as they are. The obstacles to his success which I have just pointed out are not the only ones that he must fight against. He must also fight against the conventions and prejudices of the theatre and against the "theatrical" view of public taste. He will be informed at the beginning that a popular piece can only be made in one way—machine-made, so to speak. If he is a man of bold ideas, there will be no indulgence for him. If he takes the ground that public taste may be or should be lifted, the chances are that he will hear words discrediting his intelligence. The result is that either he gives up his labor in despair, or that he continues to compose on the lines laid down for him. Yet he knows, as well as his managers know, that several of the most brilliant of recent experiments in the drama, those which have excited unusual comment and which have even gained a generous measure of popular approval, have been antagonistic to the cast-iron traditions of the theatre. Mr. Archer and a few other English critics have pointed to this fact with pride. But while the American manager may produce a British or a French play which is unconventional, he would hesitate a very long time before producing one of the same class that is American.

The American dramatist, therefore, is in a bad predicament and the wonder is he brings to the public gaze so much excellent work as he does, seeing that the men who write our best literature are practically debarred from writing for the stage. His chief mainstay is the actors. Such actors as Lawrence Barrett, Richard Mansfield, W. H. Crane, and a few others with fearlessness and judgment, are the helpers of the American stage. Furthermore, it is not probable that a false condition of things will prevail here constantly. There must be sooner or later a demand for the American play, and then there will be American dramatists fit to evolve it. They will assuredly find a fruitful source ready to their touch. They will find more differentiation of character, probably, in this country than they could discover in any other. As a mere suggestion to them, let them read the American novelist—Howells, James and a dozen more of the North; Johnston, Cable, Gayarre and Miss Woolson of the South; Miss Jewett (a few of whose stories have just been translated into the French), Miss Wilkins, and the rest of the East; Bret Harte and much more characteristic genius of the West, Canada, the Northwest, California and the Western-Southern States, would furnish them with subjects, and if they want to go back to our quaint and picturesque past, Bynner's "Dutch Days of New York" may at least serve as a guide. There is the future of a stage in all this.

NEXT WEEK: THE AMERICAN LIBRETTIST.

By J. CHEEVER GOODWIN.

IN MEMORY OF BEN BAKER.

We have a proposal to make to our professional readers that we think will meet with unanimous approval. The proposal is to present a worthy portrait in oils of Uncle Ben Baker to the Actors' Fund of America, to be hung in the reading-room of the organization to whose services the last years of his life were faithfully given.

We have selected the celebrated portrait artist, William Edgar Marshall, to paint this picture, which will be a life-size bust portrait.

Mr. Marshall is eminently qualified for the commission. He has painted the portraits of such men as Lincoln, Grant, Sherman, Depew and Beecher and he is ranked among the foremost portrait-painters of the day.

The cost of the painting of Uncle Ben Baker, suitably framed, will be \$150. It will be worthy of the donors and of the Actors' Fund.

The Mirror will start the list with \$50. Contributions of any amount can be sent to

the Editor, who will acknowledge their receipt in subsequent issues.

If but a small percentage of Uncle Ben's many friends will take this opportunity of appropriately honoring his memory, the necessary sum will be speedily subscribed.

IMPERFECT MECHANISM.

A correspondent calls attention to the fact that the drop-a-dime-in-the-slot opera glass boxes do not work always at the Academy and Grand Opera House.

He states that on Monday night at the latter place of amusement he dropped in his ten-cent piece and the automatic action did not automat. When he called an usher's attention to the matter he was gruffly informed that it wasn't the usher's business.

Similar complaints have reached The Mirror before. They have been called to the attention of the companies that supply the glasses. The mechanism is liable to derangement and there is apparently no way of preventing it. But there should be a provision made to return money when the slot fails to work.

A PLAY WITHOUT WORDS.

The phenomenal success of L'Enfant Prodiges in Paris, calls attention to the fact that the interest in a play lies more in the action than in the words.

Here the Parisians have a play of serious domestic interest played entirely in pantomime. It is not a comic production; indeed, its pathetic moments are said to be its best moments. Tears are drawn from the *boulevardiers* at the Bouffes-Parisiennes by the graphic emotion in this poetic dumb-show.

The art of pantomime, in its higher significance, is unknown on the American and English stage. For that reason the production of L'Enfant Prodiges, which is contemplated by a New York manager, will be attended with grave risk of a fiasco.

In the first place the play—its plot, its characters and its sentiment—is essentially Parisian. Presented by the French cast it might arouse the curiosity of the American public, but with native actors as Pierrot, Pierrette, and the rest of the peculiarly Gallic personages, the pantomime would doubtless verge on the absurd.

Repression—the tad in modern dramatic representations—would not answer at all in L'Enfant Prodiges. Is any company of American actors prepared to give it the necessary expression?

WHY THE STAGE WAITED.

Gustave Frohman and Sedley Brown relate rather a funny story of a trip they had to Norwalk, Conn., last Thursday. A new play was to be produced in that town, and they intended to drop in at the theatre casually and get some idea of the worth of the piece and the work of the company.

It was a little before 8 o'clock in the evening when they arrived at the hotel and in a short while supper was ready. They chatted as they ate, and it was just about 25 minutes of 9 when they were startled by seeing the manager of the company excitedly rush into the hotel.

"There's a big audience over at the opera house waiting," said he, "please hurry up, won't you?"

The surprise of the two gentlemen can be imagined. For the manager's sake they gulped down the last few mouthfuls and rushed over to the theatre. Sure enough the house was packed with an impatient audience wondering at the delay in raising the curtain, while the actors curious and ready for the performance were peering out through the curtain holes. As soon as the two distinguished visitors were seated the performance began.

DAN PACKARD does not go with the Amina Opera company. He has just finished a new three-act farce-comedy entitled The Boomer, and will start out in it early next month. He is engaging a strong company and getting ready for a good season by ordering the best of printing and securing the best of time.

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CURRENT AMUSEMENTS.

BROADWAY—PAUL JONES, N. Y. M.
BROADWAY—THE CITY DIRECTOR, N. Y. M.
CANTO—FOUR JOKERS, N. Y. M.
FOURTEENTH ST. THEATRE—JULIE JANS, N. Y. M.
FIFTH AVENUE THEATRE—MR. AND MRS. KERNAL, N. Y. M.
GRAND OPERA HOUSE—RELI, N. Y. M.
HARRISON'S THEATRE—THE NEW YORKERS, N. Y. M.
H. J. JACOBY THEATRE—OUT IN THE STREET, N. Y. M.
HOLLYWOOD THEATRE—CANDY AND CIGARETTES, N. Y. M.
LYCEUM THEATRE—MOTHER OF WOODROW, N. Y. M.
MADISON SQ. AMPHITHEATRE—ANTON SELL, N. Y. M.
NEW PARK—A PAIR OF MITCH, N. Y. M.
PEOPLE'S THEATRE—MY JACK, N. Y. M.
PROCTOR'S THEATRE—ALL THE COMFORTS OF HOME, N. Y. M.
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STANDARD THEATRE—THE WIDOW, N. Y. M.
TONY JACOBY'S THEATRE—REALLY WOOD, N. Y. M.
WINDSOR THEATRE—MONEY MAD, N. Y. M.

HERE'S REAL AUDACITY.

It will be admitted without much argument that when a critic assails the author of a certain play he ought previously to find out who is the author of the play. That is not too much to expect of him. Some persons might even go so far as to say that that is the very least to expect of him.

There may be some variance of opinion as to the degree of knowledge the critic should possess, in these circumstances, regarding the play that forms the subject of his discussion; there may be some lingering doubt as to the soundness of the critic's views on plays in general. But there can be only one opinion in regard to his connecting this particular play with the man who really wrote it, when he sets out to show us that that man's existence is an insult to common sense and the popularity of his dramatic work a hideous stain on the star spangled banner.

These observations are suggested by an article that appeared last Sunday in the columns of a paper that boasts the tallest building, the largest circulation, and the greatest everything else under the sun, moon and stars. That article, written by the dramatic critic of the magnitudinous journal in question, apparently was intended as a vigorous protest against the rapidly increasing popularity in this city of the plays of Mr. JEROME K. JEROME. The writer severely scolded the public for liking Mr. JEROME's pieces, and violently berated the critic for aiding and abetting them in that mischievous pastime.

Then he gravely stated that "Mr. JEROME, in opening the Garden Theatre, his Doctor Bill was 'even' in the 'mournful' ticket-box, and 'the effect, we began to see, was a sincerity and next

* Doctor
* 108

supreme and imperious gail of the Grub Street hack"—if this sort of impudence and gall are exhibited, indeed, in Doctor Bill—was the achievement of the same gentleman.

But our friend the critic upsets it all with one stroke of the pen. He saddles Doctor Bill upon Mr. JEROME and then proceeds to carve that unfortunate playwright into bits. Truly, this is audacity beside which the kangaroo dance sinks to the level of vulgar, uninteresting commonplace.

BUSINESS—NOT POLITICS.

WE do not consider it to be our province to discuss politics in this paper, nor do we think that it is the duty of a dramatic journal to meddle with questions of dispute between the great national parties. But when, as now, an election approaches in which there are involved the fundamental principles of good municipal government and in which no question of party-politics is found, it behooves every class of citizens—managers and actors as well as wage earners and business men—to inquire seriously into the nature of the impending struggle at the polls and to array themselves on the side of honest government.

The ticket placed in the field by the People's Municipal League, and which has been endorsed by the republicans and democrats of this city, represents the principle that municipal government is business, not politics.

In the hands of the corrupt gang that now controls the offices and the city treasury, the trust reposed in it by the citizens has been shamefully abused and misused. Fraud and criminality have entered into the administration to an extent only equalled in the days of the Tweed regime. The same organization that boldly pocketed the spoils then is pocketing them now, and the Empire City will not get an honest, clean and efficient government until the Tammany gang of rascals, professional politicians, semi-criminals and heels—the worst elements in this community—are ousted.

Every manager in this city suffers in his business capacity as well as in his capacity as a private citizen from the Tammany misrule. Not alone does he share the common discomforts and dangers of filthy, ill-paved streets, laxity in the enforcement of the sanitary laws, favoritism and fraud in the Board of Excise, diversion of the public funds to the iniquitous strengthening of the Wigwam, dishonesty in the police courts, and other sources of crying complaint; but he also feels the cruelty of Tammany's clutch in rank injustices practiced on the theatrical business by official deadbeats, blackmailers and politicians, who pull the departmental wires in such a way as to create a false impression of zeal in behalf of the public welfare.

To remedy these and other evils the People's Municipal League has placed in nomination men who are pledged to give the city of New York a clean and capable government. They are not pledged to any gang of spoliemen; to any "hall," or any faction. They deserve the support of every resident member of the theatrical profession who is not dead to the duties of American citizenship.

A FAVORITE THEME.

DEADHEADISM is one of the favorite fields of newspaper exploitation, but the perennial philippics against the "evil" excite no response in the managerial breast.

The managerial good sense is quite capable of dealing with the question, and likewise is it capable of regulating and controlling the deadhead requirement.

But this is the time of year for the *Herald* to tackle the good old subject. "For now," as Mr. THOMSON has remarked, "the leaf, incessant rustles from the mournful grove, oft startling such as, studios, walk below, and slowly circles thro' the waving air."

And we may add that now the stamped and much-prized "comp." rustles incessant in the mournful ticket-box, and gives a "papery" suggestion to sundry assemblages in places where there is soberly reported to be standing-room only, and precious little of that.

A LOOKER ON in New York might easily believe that the aim and object of the set who plans the reconstruction of a Broadway is to blend ingeniously of a New Orleans gambling

saloon and a Chicago bar-room in the entrance and auditorium. Good taste is just as desirable in the front of the house as on the stage.

THE American dramatist is eager to sell plays. The American manager is anxious to buy good plays. The American dramatic critic is yearning to give encouragement to promising plays. The American public is willing to patronize attractive plays. There is the situation in a nutshell. Who is to blame for the failure to connect, there being both a demand and a market? Is the manager ignorant of the quality of the wares in estimating whose value he is supposed to be an expert? Is the critic deaf and blind, as well as dumb? Is the public densely stupid? Or is the American dramatist at fault? Or what?

ARRANGEMENTS have been made by THE MIRROR for a notable contribution to its series of first page essays from one of the brightest, keenest and most distinguished women writers of the period. She will discuss an evil that deeply concerns every woman in the profession, and she will discuss it without gloves.

OUR esteemed contemporary the *Broadway* is in error when it states that a New York court refused to enjoin Mr. FRANKLIN from appearing elsewhere than in Mrs. CARTER's company because the actor did not know at the time he entered into a contract with the applicant for the injunction that she was the unsuccessful defendant in a notorious divorce case and that "when this knowledge came to him he realized that it would be detrimental to his reputation as an artist and a man" to fill the engagement. The application was denied simply because the court adjudged the contract to be unconditional and unconscionable. The other consideration was not permitted to enter into the case.

WE shall present soon a symposium on the always interesting question of the authorship of the SHAKESPEARE plays. The views and statements contained in Mr. DONNELLY's essay on this subject, which appeared in THE MIRROR five weeks ago, will be combated by several careful SHAKESPEAREAN students. The discussion is one that cannot fail to interest the profession.

MR. DALY has struck a snag at the beginning of his season. It is noteworthy that Mr. JEROME's plays have succeeded at two New York theatres this Autumn, but at DALY's his first American failure was scored. We have been taught to regard Mr. DALY as the autocrat of metropolitan management. He rules his theatre as no Czar ever ruled Russia. He never fails to impress upon us the fact that he furnishes the Whole Show. As in the event of a success he claims all the credit, we presume that in the case of a slump like New Lamps for Old he merits all the censure.

IS there one company in this country, supporting a tragic star, whose playing is satisfactory to an intelligent theatregoer? Is it either singular or inexplicable, in the circumstances, that that portion of the public which really feels an interest in SHAKESPEARE prefers to pore over him in the study than to be bored by his interpreters on the stage?

WHILE the season in New York does not give promise of extraordinary brilliance it justifies expectation for what is better—an unusual series of artistic productions. The absence of sensationalism in general, and the presence of an earnest purpose in particular, is calculated to exert a beneficial influence upon the condition of the public taste.

THE undraped drama has spread from the parlors of Broadway to the swell precincts of the Bowery. One of the aristocratic variety resorts on that walk of the *bow town* arrests the attention of the passer-by with a huge placard which bears the legend, "20 models in the great studio scene. All real—no dummies." And yet they say that the wheels of dramatic progress are clogged.

PERSONAL.

DAVE.—Arthur Dave, Mrs. Carter's leading man, sails for this country to-day (Wednesday), on the *City of Chester*. He will be accompanied by his wife and Amy Roselle.

EVING.—Rose Evinge, in collaboration with S. Ada Fisher, has written a novel entitled "It Happened This Way." It is to be published soon.

JEROME.—Jerome K. Jerome has begun writing weird stories for New York literary syndicates, but, with all due deference to the critic of the *World*, he didn't write Doctor Bill.

TEMPLETON.—The report that Fay Templeton was going to Europe this week is entirely untrue. Miss Templeton has no intention of going abroad, but intends to work hard on her new part in *The City Directory*.

LOTHIAN.—Napier Lothian, Jr. has been engaged by Messrs. Duff and Leslie as stage manager of the forthcoming production of *The Babes in the Wood* at the Chicago Auditorium.

HOYT.—Henry E. Hoyt is engaged in the preparation of a model of an Egyptian exterior for the production of *Aida* at the Metropolitan Opera House. The model will be of unusual novelty and boldness of design.

AKERSTROM.—Ullie Akerstrom's performance of *Arnette*, the Dancing Girl, at Minneapolis last week was supplemented by a feature not down on the bill. During the second act of the piece the United Scandinavian Society arose in a body and greeted Miss Akerstrom with a Swedish song. In expressing her appreciation of the compliment Miss Akerstrom said that she was proud of her father's nationality, and was glad to hear the songs he loved so well. At the conclusion of her little speech, during which she came near breaking down with emotion several times, Miss Akerstrom was presented with an elaborate floral design in the shape of a lyre, with her name, Ullie worked in at the base.

GOLDEN.—Grace Golden sang the part of Clairette in *Madame Angot* at the five final performances at the Casino last week, replacing Miss Halton, who was indisposed.

KANGAROO.—Jerome K. Jerome is said to be fond of dancing, but, with all due deference to the critic of the *World*, he is not responsible for the Kangaroo dance in Doctor Bill.

SMITH.—The name of Smith is common, but it has been associated with brains as often as most other names. There were Captain John Smith, Albert Smith and Sydney Smith, for instance. Would not Isabel Urquhart have been just as successful and just as fair to look upon had she retained her own name of Belle Smith? The need for fictitious names on the stage has long since passed away. Their continuance implies a reproach that is unjust and undeserved.

FROHMAN.—Daniel Frohman, accompanied by the Lyceum's stage manager, Fred Williams, are in Boston, attending rehearsals of *Haddon Chambers' The Idler*, which will open the regular season at the Lyceum. Henry Jay Carleton's new comedy is underlined to follow it.

GARETY.—Fred Leslie and Nellie Farren will be seen in a burlesque on *Joan of Arc* when they revisit this country.

HAMMERSTEIN.—Manager Hammerstein's experience with the fire department furnishes another reason for a new deal in the municipal government. The People's Municipal League offers the remedy.

BRIGGS.—Last week Frederick Briggs died in this city from pneumonia. It was a sad blow to his many friends. Mr. Briggs was formerly the dramatic editor of the *San Francisco Examiner*.

PALMER.—A. M. Palmer is a member of the General Committee of the People's Municipal League. He is an enthusiastic advocate of reform in the city government.

KENDALS.—The character and the attitude of the audience at the Fifth Avenue on Monday night showed that the Kendals are enshrined in the affections of our best playgoers.

BARNES.—The cheery face of Handsome Jack Barnes is one of the pleasant sights of Broadway. Mr. Barnes is always a welcome visitor to New York personally and professionally.

STANTON.—Director Stanton promises an important series of representations at the Metropolitan, where opera is better sung, better acted and better staged than it has ever been sung, acted and staged in this city.

ROSEBUD.—Nellie Rosebud is dancing herself into the favor of *My Aunt Bridget's* audience.

MORTIS.—Fritz Mortis has resigned from the Prince and Pauper company, and is to be associated hereafter with the business management of *All the Comforts of Home*.

JEROME.—Jerome K. Jerome has notified Manager Daniel Frohman that he will positively come to this country next year, when his latest play will be produced at the Lyceum.

THE USHER.



In *Usher*
Mend him who can't. The ladies call him, meet.
—LOVE'S LABOR'S LOST.

A newspaper writer says that Colonel Ingersoll thinks the day is dawning when the best form of literary endeavor will appear in the American drama.

That is the day we are waiting and hoping for. The hour is so extremely Stygian just now that there may be reason to suspect that it is the proverbial hour before the dawn.

Colonel Ingersoll, by the way, once meditated writing a play himself. Fred Marsden was to have constructed it, while the great orator was to supply the dialogue. The leading character was to be an agnostic. The *dénouement* differed from the kindred drama of Daniel Rochat.

Something occurred to disturb this plan and the play was never written.

John Stetson's latest:

"Here, boy, take this bottle of Household Pneumonia around to my office—and be quick about it!"

Men who fawned upon Dion Bonicault during the heyday of his success—who ate his dinners, drank his wines, praised his plays and gave him the right hand of fellowship—are spitting on his grave.

The coward and the skunk are always with us. They defame the dead with as little compunction as they lick the hand of prosperity.

The dead cannot strike back.

Neither can the journalistic skunk conceal his true character. It is always *en evidence*.

Custom has decreed two methods of arranging the *dramatis personae* in the play-bills.

One of these methods consists in placing the characters in the order of their importance to the story; the other gives precedence to the personages according to their supposed official or social rank.

The first method has the advantage of lucidity; the second reminds one of a State dinner.

An entirely new idea, in this connection, has been evoked by the management of the Midland Theatre at Kansas City.

It is explained by this note on the programmes: "In the following 'cast' the characters are named in the order in which they appear the first time upon the stage and attract the attention of the audience, either by speech or action, irrespective of their individual importance. By placing them in this manner it is hoped to materially assist the audience in identifying the different characters and the artists assuming them, thereby avoiding the many errors unavoidably made by the old plan."

This arrangement naturally brings the minor characters into inconspicuous prominence in the cast, but familiarity with the plan would remove that objection.

It is certainly an instructive innovation, so far as the playgoer is concerned, and for that reason it may be adopted by other managers.

To even the casual observer the objections raised by Chief Bonner and Superintendent Brady, which compelled Mr. Hammerstein to keep the Columbus Theatre closed nearly a week, appeared trivial, and the harried manager was justified in losing his temper and calling the exasperating inspectors hard names.

It is notorious that the discretionary powers reposed in our municipal officers are frequently misused. They offer an irresistible temptation to men with small brains and large pretensions to show their importance and, in some cases, to pay off the grudges of their political associates.

If the Tammany gang is thrown out next month—a contingency that appears highly probable just now—we may expect a clean, intelligent administration.

Mr. Daly's "improved" version of New Lamps for Old has nauseated even the two or three critical pillars that have heretofore given the autocratic manager support and comfort in any and all circumstances, however distressing.

The chilly reception accorded to the production has brought forward the usual announcement of a comedy by Mr. Daly—from the German.

Meantime, the dressing-room legend "Don't speak above a whisper" is enforced with the utmost severity, to counteract the disobedience of that injunction by the two or three critical pillars aforesaid.

Mrs. Kendal has accepted an invitation to address the Goethe Society of this city. The meeting will take place on an afternoon late in November.

A similar invitation was extended to Henry Irving during his last visit and the result was a memorable gathering.

The Goethe Society, by the way, devotes a good deal of attention to the stage. The reunions this season will be marked by several

discussions of dramatic subjects. Among the speakers will be A. M. Palmer, president of the Society; Charles Pope, and others.

Another interesting feature will be a debate on a question of pertinent theatrical interest by an actor, a manager, a playwright and a critic.

Fay Templeton declines to discuss the causes that led to her withdrawal from the Hendrik Hudson company.

"I assure you," she said, the other day, "I tried my best, and it was with sincere regret that I felt compelled to tender my resignation and leave the company, which in the face of strife and bad management was peculiarly successful."

Miss Templeton is a clever actress, and an earnest one, too. If the gossips and the paragraphers will give her the chance she deserves, she will undoubtedly become a popular and profitable star.

The dramatic mugwump of the *Evening Post*, in a survey of the theatrical field, expresses himself in these words:

Most of the leading men are young fellows who never dream of suggesting any other personality than their own, and many of the leading women are mere automata for the display of costumes. There are exceptions, of course, but speaking generally, there probably never was a time when so many ignorant and incapable young men and women were employed in responsible positions upon the stage simply on account of their physical attractions as there are to-day. The absurd part of it all is that they are accepted at their own valuation, are paid fancy prices for being so good as to exhibit themselves, and have plays written down to their artistic incapacities.

If this statement of the case is fair—which is open open to argument—the public is solely to blame. The public controls the stage far more than the stage controls the public.

Why doesn't the *Post* critic—if the state of things that he pictures is true—fasten the blame where it properly belongs?

ALL SUBSIDIZED BUT ONE.

Melbourne, Australasia, Bulletin, Sept. 30.

Every dramatic paper in America save one, THE MIRROR, is owned by a theatrical management.

THE PRESIDENT KISSED HER.

Elsie Leslie and the members of Daniel Frohman's Prince and Pauper played a conspicuous part in the reception of President Harrison, in Peoria, last week. Mayor Clarke, of Peoria, upon the suggestion of the Aldermen and Grand Army Post, invited Elsie to present a bouquet to the President.

The President left his hotel, in Peoria, early on Wednesday morning, escorted by the military, the Grand Army Posts and a long line of carriages. In the first of the carriages sat President Harrison and the Mayor of Peoria, in the second, Secretary of the Navy Tracy and Private Secretary Halford, in the third and fourth, members of the Presidential party and local officials, in the fifth Elsie Leslie carrying an enormous bouquet of red and white roses bound with ribbons of the national colors. The members of the Prince and Pauper party were present by invitation of Mayor Clarke.

Arrived at the depot, where the public reception was held, Major Quallmann escorted Elsie to Mayor Clarke, who presented her to the President. She was placed beside the chief magistrate and stood there while he addressed the multitude.

Then Elsie spoke, in a voice that was distinctly heard by all. She said: "President Harrison: I have been requested by the citizens of Peoria, and by the Grand Army Posts, to give you these flowers, and it is a pleasure and an honor for me to do so. I am a very little girl but I am sure I shall remember to-day as long as I live."

The President, in accepting the bouquet, kissed the child, and said: "These sweet flowers are no sweeter than yourself."

The incident was a beautiful one, and Elsie has the distinction of knowing that she stands alone among American actresses who have been publicly kissed by the President of the United States.

A MODEL STOCK COMPANY.

R. M. Field, the manager of the Boston Museum, Boston, came over from that city on last Sunday. A ubiquitous *MIRROR* reporter met Mr. Field, who was in fine spirits, and quite enthusiastic over his season, and he plans for the future of his house. The Museum is in its fiftieth year, and will celebrate its semi-centennial in June next.

"The season opened excellently," said the veteran manager, and for five weeks The English Rose ran to large houses. We were unable to run it any longer for fear that we should lose the right to other plays in our possession by not producing them within a certain time. Little Emily is the attraction now. It is on for two weeks, principally to show the strength of the season's company.

"On next Monday, I shall begin a two months' season of old comedies, which is always the fashionable event of the year at my house. My company, by the way, is, I believe, the only one in this country large enough to produce the old comedies, such as The Road to Ruin, Wives as They Were and Maids as They Are, Wild Oats, Poor Gentleman, The Rivals, School for Scandal, London Assurance and She Stoops to Conquer. My company consists of twenty-eight people—eighteen men and ten women—and some of those old comedies require the presence of nearly all that number in the cast. During the run of these old comedies, the receipts go as high as \$7,000 a week.

"What I shall follow the season of old comedies with I have not yet decided. It will probably be The Solicitor, which has been running at Poole's Theatre, London, since July. It is by C. F. Donnelly, the author of The Barrister. Besides this I have any amount of good material. I have New Lamps for Old, Woodbarrow Farm, Pinero's next play, Lady Bountiful, and Jerome's next play, which is to be produced about Christ-

mas. Daniel Frohman has the rights for the latter play for this country, with the exception of those for Boston, which I possess."

WHERE STEPS ARE TAUGHT.

Ed. Collyer, who last January established himself at 45 Clinton Place, New York, as a teacher of stage dancing, told a *MIRROR* reporter recently about the progress of his undertaking.

"It may sound like blowing my own horn," said Mr. Collyer, "but what I have accomplished during the past year will bear me out in saying that my scholars are thoroughly equipped for a professional career in stage dancing when they have undergone my course of instruction. As you probably know my brother, Dan Collyer, and I, filled every sort of engagement in the song and dance line in farce, burlesque, pantomime, etc.

"We started in as mere boys and learned all the ins and outs of the business. Then Dan was engaged about five years ago by Edward Harrigan, and since then I have been teaching the 'light fantastic' with flattering success.

"I have a long list of references, but my work speaks for itself. Among my most talented pupils are Alice Bryant, daughter of William J. Bryant; Maud Redmond, daughter of the late Joe Redmond; Irene Hernandez, daughter of A. M. (Tony) Hernandez; Ella Wilson, daughter of Fred Wilson; Lillian Barlow, daughter of Milt Barlow; Carrie Collyer, daughter of Dan Collyer, and Eva Mudge, daughter of R. C. Mudge. I taught Verona Jarbeau a special dance in four lessons, and Fannie Rice learned a special dance for the Grand Duchess in the same length of time. My method embraces everything going in the line of stage dancing including, song and dance, skirt, wing, clog, jig and reel.

"I have had numerous offers of engagements to dance personally and direct ballets but find my present work much more profitable and certainly more agreeable."

HARRY PAULTON'S NOBE.

Harry Paulton arrived from England, Sunday, on the Alaska.

"It was a fast trip," he said, "but not an enjoyable one—at least to me. I always wish I were dead when I'm on the ocean. I was away three months, and my principal work abroad was the production of Nobe, my three-act fantastic comedy, which T. Henry French has secured for his Garden Theatre to follow Dr. Bill, rehearsals probably beginning in a day or two.

"I tried Nobe in the English provinces and it went splendidly. I see that the piece is claimed to be a burlesque of Pygmalion and Galatea. It is nothing of the sort, though it is based on the idea of a statue coming to life. Nobe, after having knocked about the earth as a statue some 3,000 years, is restored to life by electricity, and the fun lies in her coming into modern life with ancient ideas, while, of course, considerable merriment is extracted by the efforts of the man in whose house she comes to life to explain her presence to his family.

"The comedy is not an English one. On the contrary, it is wholly American. In fact the comedy is full of local allusions, and I had to make a number of changes to make the piece suitable for England. I had almost decided to produce the comedy in London myself about Christmas when I received Mr. French's cable. So as I wanted to come back I was glad to take advantage of the opportunity. Somehow or other I feel more at home here even than I do on the other side. Charles Overton owns a share in the play, and he has probably arranged for a London production of it, as I have just received a cable from him to send on the manuscript.

MISS PRESCOTT'S CLEOPATRA.

Marie Prescott's dramatization of Rider Haggard's "Cleopatra" has been highly commended by the Western press, and her personation of the title role is generally considered to be one of her most artistic achievements. Miss Prescott makes Cleopatra a fair-haired Greek, as she is described in Mr. Haggard's story, while R. D. MacLean's make-up as Harmachis, the dark-skinned Egyptian, is also in accordance with the novelist's description.

The production of Cleopatra at the Fifth Avenue Theatre is set down for January 26, and those who have seen Miss Prescott in the piece are confident that her portrayal of Cleopatra will attract a good deal of critical attention. Miss Prescott is undoubtedly possessed of emotional power, and has had an artistic training that should enable her to present a telling characterization.

According to the criticism of the Louisville *Commercial* the five scenes of the story—the secret crowning of Harmachis, the encounter with Cleopatra, love, treachery, revenge and death—are powerfully presented. In referring to the acting, the same paper says that Mr. MacLean's personation of Harmachis is dignified and forceful and very judiciously tempered, and that the tender passages with Cleopatra are very delicately handled. Miss Prescott is said by the same authority to give a very strong and sympathetic rendering of her new and charming character.

The verdict of the Kansas City *Times* is that Miss Prescott's Cleopatra is thrilling, and that she dresses the part magnificently and graces it with her own pleasing personality, which is particularly fitting to the fascinating queen.

On Oct. 27 the American Academy of Dramatic Arts will open its seventh year. The corps of instructors include the Director of the Academy, Franklin H. Sargent, Fred Williams, Nelson Wheatcroft, Charles Walter, Walter Bellows, Jesse Williams, F. T. Southwick and Eleanor Georgan. W. H. Day is to lecture on Scenic Art, Roger Foster on Legal Relations of Actors, J. J. Hays on Reading and Recitation, Luther G. B. Lincoln on Dramatic Literature and J. Frank Botume on Singing Methods.

ONE OF THE BEST FEATURES ABOUT THE DRAMATIC MIRROR IS THAT WHATEVER IT PROMISES, ITS RESULTS ARE GIVEN BETTER. —Boston Journal.

ANNOUNCEMENT.

The Christmas Mirror,

FOR 1890.

Will be published early in December. It will be the eleventh, and the best holiday number issued by this paper.

The lithographic cover, in fifteen colors, will present a beautiful water-color frontispiece, after an original drawing.

The illustrations will be more numerous and more artistic than ever. They will be signed by some of the best artists in this country.

The literary features will include a great variety of tales, verses and humorous sketches, by an unprecedented corps of distinguished contributors, comprising famous novelists, dramatists, actors and critics.

This year the Christmas MIRROR will appear in a new and improved typographical form, and it will contain many more pages.

The price will be 25 cents a copy. It will be sold by all newsdealers throughout the country, or it may be ordered direct from the publication office.

The edition will be the largest yet published. Last year the edition was completely sold out. This year the demand will be greatly increased. The news companies have notified us that they will require a much larger supply.

Following are the rates for advertisements in this number:

One Page, - - - - -	\$140 00
Half Page, - - - - -	75 00
Quarter Page, - - - - -	40 00
Smaller Advertisements, 25c. per Agate Line	
Reading Notices, - - - - -	\$1.00 per Agate Line
(Agate Measure Equals 14 Lines to the Inch.)	

Further information will be furnished on personal or written application. Special positions must be applied for early.

"Every year THE MIRROR, the foremost dramatic journal of America, comes to our notice. It is a pleasure to win the respect of the American dramatic community which must be accorded with very limited exceptions." —Buffalo Courier.

"The first paper of its kind in the world. Its completeness, its variety, its interest, its thing before attempted in that line." —Atlantic Constitution.

"The most important holiday publication of the year." —London Evening Citizen.

"It is calculated to win the respect of the American dramatic community which must be accorded with very limited exceptions." —Buffalo Courier.

"A remarkable exhibit of what the dramatic profession can do from the use of prose and poetry, illustration and music." —America.

AT THE THEATRES.

FIFTH AVENUE.—THE SQUIRE.

Lieutenant Thornleyke..... W. H. Kendal
 The Rev. Paul Dornier..... A. M. Denison
 Gilbert Hythe..... J. H. Barnes
 Gunnison..... J. E. Dodson
 Lord Haggerston..... Seymour Hicks
 Representative "Pagley Mercury"..... H. Deane
 Christiana Haggerston..... Florence Cowell
 Felicity Gunnison..... Nellie Campbell
 Kate Verity..... Mrs. Kendal

There was no mistaking the welcome given to Mr. and Mrs. Kendal last Monday evening at the Fifth Avenue Theatre. It was spontaneous and unanimous.

It is hard to believe that a year has slipped away since first we made the acquaintance of the Kendals in *A Scrap of Paper*. It seems only yesterday that these distinguished English artists revealed the possibilities of modern high comedy acting. But since then they have had time to tour this vast country from Maine to the Pacific slope, to go back to England and make up their minds to return for a second visit, again under the experienced management of Mr. Frohman.

To welcome the English favorites back the Fifth Avenue was filled with a rare audience. Public life and fashion were represented by their most prominent lights.

The Squire is not new to this country, but it was the first time that Mrs. Kendal, for whom it was originally written by Mr. Pinero, has been seen in the part—at least by us—and the programme presented all the attraction of a novelty. Nor was expectation disappointed. The audience beheld such a Kate Verity as it had not seen before, and it followed the stirring phases of this beautiful idyllic drama with a rapt attention.

There was something more than stage artifice in the manner that the Kendals and their capable company interpreted Mr. Pinero's work. There was human nature, and plenty of it. There were human passions portrayed so well that the illusion was complete.

Mrs. Kendal's treatment of the title-role was an exquisite piece of work, that will take rank among the best she has yet shown us. With that art that Mrs. Kendal possesses almost exclusively, and which is almost perfect within its own limitations, she has given us a "Squire" so sweet, so lovable and so womanly that one feels as if the ideal creature Pinero drew in his masterly work actually lived, loved and suffered before us.

One of the secrets of Mrs. Kendal's success lies in her possessing that which too many actresses lack—good breeding. Mrs. Kendal is a thorough artist. Her culture charms you in her walk, in her voice, in every gesture she makes. As a county land-owner she is not masquerading in borrowed plumes. She is at home.

Mrs. Kendal's art is delicate. How exquisitely, as one instance of it, did she approach and carry through that difficult scene in the first act when Kate confesses to her soldier lover and husband that she is *en-cointe* and that further concealment is impossible.

Of Mr. Kendal in this piece less can be said. His part afforded him little opportunity and his performance was by no means up to his standard. Contrasted with his wife's natural diction Mr. Kendal struck us as being a trifle artificial and theatrical. But his manly presence and hearty, ringing voice ensured him a warm recall and, on the whole, he did credit to the role.

J. E. Dodson, who was seen in a remarkable make-up as farmer Gunnion, was capital, making a distinct hit. Florence Cowell was less satisfactory as the jealous Christiana. She over-acted slightly. Nellie Campbell, who is a new-comer, made a sweet and intelligent Felicity, and Seymour Hicks did well in the small part of Lord. A. M. Denison and J. H. Barnes also appeared to advantage in their respective roles.

COLUMBUS THEATRE.—ROMEO AND JULIET.

Romeo..... Otis Skinner
 Mercutio..... John Malone
 Prior Laurence..... Henry E. Walton
 Tybalt..... Howard Kyle
 Capulet..... Giles Shine
 Paris..... Harold Harbison
 Benvolio..... Henri De Lussan
 Lady Capulet..... Emma Hensley
 Nurse..... Carrie Jamison
 Juliet..... Margaret Mather

Manager Hammerstein was a very happy-looking individual as he stood in the lobby of his new Columbus Theatre last Saturday evening. His long fight was at an end, and he had at last obtained his license.

Margaret Mather, in *Romeo and Juliet*, had the honor of opening the new house. Her Juliet is too well known to need much comment. There is, perhaps, no other role in the repertoire of this actress in which she appears to better advantage. The exquisite feeling and grace with which she read the lines called from the immense audience that filled the house to suffocation round after round of hearty applause, and at the end of the balcony scene she received an ovation.

Little can be said either for or against Otis Skinner's Romeo. It was conventional though acceptable. The Mercutio of John Malone was excellently done. The rest of the cast was scarcely above mediocrity.

At the end of the first act Mr. Hammerstein was called before the curtain. His first words were: "Well! I got there," and were greeted with shouts of laughter and applause. In the course of his little speech he threw out several facetious innuendos about the fire and police departments, and wound up by hoping that all present might find pleasure and relaxation within the walls of the new house.

The new Columbus Theatre is certainly a very handsome house. It is a three-story brick and granite building on the south side of 125th Street, between Fourth and Lexington Avenues. The house is well supplied with exits in case of an emergency, and it is claimed that the building is fire-proof. The fittings and furniture of the auditorium of the house are mahogany to which the walls form a dark red background.

The drop-curtain, occupying a proscenium

opening 40 feet square, has for its subject Columbus before Ferdinand and Isabella. The picture is strongly drawn although rather crudely executed. There are two balconies and six boxes besides the ground floor which of itself has a seating capacity of 1,000.

The stage is one of the largest in the city, being 40 feet deep, 76 feet high, and 50 feet wide. The dressing-rooms are said to be particularly large and commodious. Harlem may well pride itself upon its new acquisition.

HERRMANN'S THEATRE.—SUZETTE.

A new theatre was given to the New York public last Saturday night. It was Dockstader's old place, re-fashioned by Professor Herrmann, but under his magic wand the changes were so complete that few recognized in the gorgeous Broadway edifice the old, dingy unlucky home of the brethren of the burnt cork persuasion.

Professor Herrmann has added to the list of New York theatres, one which in every way is worthy to take its place with the best. The front of the new building on Broadway in striking. It is of white block stone and rises higher than the adjacent buildings. The windows are of cathedral glass and these, when lighted, impart to the front a rich and beautiful effect.

The walls of the lobby are covered with cut glass which reflects the hundreds of electric incandescent globes most dazzlingly. The one drawback of the theatre, lies in the auditorium being situated on the first floor.

The interior is decidedly pretty. It is upholstered throughout in excellent taste. The prevailing color in the draperies, curtains, chairs, carpets, etc., is terra-cotta. The walls, balcony and proscenium boxes are painted a delicate cream, with gold fringes in relief. Five handsome chandeliers hang from a terra-cotta ceiling and diffuse a soft electric light. Professor Herrmann is to be congratulated on his enterprise, and we shall be glad to see his theatre enjoy that patronage from the public which by the earnestness of his purpose it thoroughly deserves.

As to the attraction put forward on the opening night and the performance inflicted on an unoffending public the less said the better. Perhaps a kinder disposed audience was never assembled on a first night, but when the fare offered had been sampled, when three dreary hours had been wasted in listening to a long string of hackneyed platitudes, antediluvian jokes, idiotic foolery and poor singing, it was with wrath in their hearts and strong language on their lips that the audience dispersed to their homes.

In a word *Suzette* is lousy. It is a poor attempt to put an old French comic opera on the stage in English dress and with the help of a few local gags contributed by the low comedian after careful perusal of the morning papers, to serve it up as new. The program, it is true, confessed to the French origin. But this frankness was superfluous. The neatness of the plot revealed from whence it had been purloined. In the hands of a capable librettist *Suzette* might have been made into a pretty operetta. The story is there, and what is more, it affords particularly wide scope for good treatment and good interpretation. It had neither. The librettist failed utterly to do justice to his adaptation; the company was barely equal even to the modest requirements of the adaptation. The music by Oscar Weil had its passages of merit, but the few good numbers were completely spoiled by the coarseness and inanity of the dialogue and lyrics.

The applause of the audience was very stintingly bestowed throughout the evening. The majority seemed bored to death, and listened in a kind of apologetic way that must have been harrowing to the performers. But audiences at their best are only human. Give them something good and they are not slow in appreciation.

Charles S. Jackson and Bertha Ricci struggled well with their poor parts, and merited what little ovation they received. A. W. F. McCollin tried to look his part of a terrible old sea-dog and failed. George Lauri was seen as Jowarde, an inn-keeper, and T. J. Cronin, who was made up—presumably out of respect to Mr. Dockstader—as a minstrel, contributed several dances that were entirely out of place.

PALMER'S.—THE HEIR-AT-LAW.

A feature of the return of the Jefferson-Florence company at Palmer's Theatre on Monday night was the revival of Colman's famous comedy *The Heir-at-Law*.

To say that the genial, wholesome humor and uplifting sentiment of the comedy were admirably interpreted would be but faint praise to accord to such a competent cast of players.

Jefferson's Dr. Pangloss is well known as a brilliant achievement in the line of comedy acting, while the blunt, hearty, yet, withal pathetic style of Florence in the role of Zekiel Homespun, is no less admirable as an exposition of the type of character represented.

Viola Allen played the part of Cicely Homespun, and the natural and captivating art with which she rendered the country girl entitles her to high praise. She made a distinct hit by an amusing delivery of her lines in the epilogue. The part of Caroline Dornier, which seems to have been written as an obtrusive foil to Cicely's pathos and animation, was effectively rendered in a quiet way by Elsie Lombard. The veteran actress, Madame Ponzi, personated the vulgar Lady Duberly with her well-known skill and in her accustomed style.

F. C. Bangs acted Lord Duberly with an elaboration, which however painstaking, had a tendency to deprive his characterization of naturalness and ease. Frederick Paulding, who played Dick Dowd, was distinctly artistic and refined. The smaller parts were well rendered—more particularly Kendrick by George W. Benham and the Waiter by Joseph Warren.

The scenic settings, with the exception of Caroline Dornier's apartment in the last

act, were of unusual artistic excellence. They reflect great credit upon their designer and painter, Mr. Seavey.

HAMMERSTEIN'S OPERA HOUSE.—ERNANI.

Mr. Hammerstein admits that his new departure into the field of grand opera is "a problematical venture," and it is to be feared that, unless the residue of his forces is stronger than that portion that presented *Ernani* at the Harlem Opera House last Saturday evening it will scarcely prove a remunerative venture.

There was a large and brilliant assembly present which became wildly enthusiastic upon the slightest provocation but these opportunities were lamentably few, and there is no glossing over the fact that with scarce an exception the cast was weak.

Signor Tagliapietra carried away all the honors of the evening. His voice is powerful and expressive, but lacks the qualities of delicacy and sweetness. At the end of the third act he received quite an ovation, and the finale had to be repeated.

Frank Pearson sang the numbers allotted to Silva with fairly good effect, although he seemed slightly handicapped at times by his inability to sing the lower notes with satisfactory result. Signor Montegriffo as Ernani was weak. His injudicious and constant use of the tremolo was extremely exasperating.

The performance of Charlotte Walker as Elvira was better from a dramatic than from a vocal standpoint. She seemed very nervous during the first act, but appeared more confident as the evening progressed. The rest of the cast was barely acceptable.

The orchestra was excellent except in a few instances when it completely drowned the chorus. The scenery and costumes were appropriate though not startlingly effective. It might be suggested to Signor Montegriffo that white kid gloves were scarcely worn by cavaliers of the sixteenth century.

The boisterous and injudicious applause of a very aggressive clique was the one thing that seriously marred the enjoyment of the first performance of *Ernani* at Hammerstein's Opera House last Monday evening. Otherwise everything went remarkably smooth for a first night.

Minnie Landes made a very agreeable Marguerite. Her voice, like her face, is sweet and expressive, and though her work was not marked by any unusual display of talent it proved eminently satisfactory. Adele Strauss, the Siebel, has a melodious voice and a graceful personality. Her efforts in the second act won much enthusiastic and well merited applause.

Alexander Gorsky as Faust was acceptable. Signor Tagliapietra made a good but somewhat sleepy looking Valentine. His voice is powerful and he uses it to its fullest capacity. William H. Clark in the role of Mephisto had an opportunity to display to the utmost the range of his voice, which is by no means inconsiderable. Most of the scenery was new and quite effective.

Next week, *Nignon* and *Il Trovatore*.

KOSTER AND BIAL'S.—VARIETY.

There was a splendid bill, and a large audience at Koster and Bial's Concert Hall on Monday night.

The main attraction, as usual, was Carmencita, who, for the first time, appeared in an acting part. The piece was a burlesque by Fred Solomon, and styled *The Dumb Girl of Seville*. The title role was assumed by the Spanish dancer.

The part possessed little opportunity for histrionic achievement, yet it showed plainly that Carmencita is a born dancer and not an actress. Her new dance, *La Sevillana* and *El Bolero* are marvels of graceful terpsichorean gyrations.

The Alexandor Brothers, Marie Lloyd and a host of other popular performers made up the rest of the bill.

A travesty on the *Clemenceau* Case, with Jennie Joyce as Iza, is announced to be in preparation.

PEOPLE'S.—MY JACK.

My Jack, which was the attraction at The People's Theatre last Monday night, drew a very large audience.

Walter Sanford as Jack Meredith gave a manly and pleasing impersonation of the wronged heir, and won much applause. F. Aug. Anderson as Cro Panitza presented an excellent character sketch, and with Charles Drew, who was very funny as Patrick Poolan, shared the honors of the evening with Mr. Sanford. George Hoey as Sir Edward Vaneburg made an acceptable villain.

Kate Meek gave a good personation of Mrs. Prescott, and Ethel Barrington looked as pretty as usual in the part of Dorothy Prescott. The scenery and effects were above the average.

Next week, *One of the Bravest*.

WINDSOR.—MONEY MAD.

Money Mad was presented at the Windsor on Monday night to a crowded house.

E. J. Henley repeated his strong impersonation of Cary Haskins. Mason Mitchell was quite effective in the part of John Murray, Jr., which was enacted by Wilton Lackaye at the Standard Theatre production. Ben Hendricks also deserves special mention for his acting in the role of Slink.

Minnie Seligmann was as powerful as usual in her original character of Kate O'Neil, and W. H. Thompson gave a racy characterization of John Murray. Lizzie Mulvey danced a breakdown in the fourth act, but was sadly handicapped by the apparent lack of rehearsal on the part of the orchestra. The Drawbridge scene in the fifth act was loudly applauded.

Next week, *Limited Mail*.

TONY PASTOR'S.—VAUDEVILLE.

Reilly and Wood's Vaudeville company is the attraction at Tony Pastor's this week. The company is made up of a lot of clever

specialty artists who furnish a capital evening's entertainment.

Marie Loftus and Edwin French are undoubtedly the stars of the company, and were the recipients of much applause. The Four Papillon Dancers, the Moley Trio, and Barberthe Bicycle Expert, were also well received. Leoni Clark with his fifty educated cats, mice, rats and birds concluded the performance.

Next week, Sam Devere's American Vaudeville company.

AT OTHER HOUSES.

Sunset and Dr. Bill form an entertaining programme at the Garden Theatre.

This is the third week of *The Whirlwind* at the Standard.

The Senator holds forth nightly at the Star Theatre.

The Red Hussar, with Marie Tempest in the title role, was transferred last Monday from Palmer's Theatre to the Grand Opera House.

Agnes Huntington in Paul Jones is a drawing card at the Broadway.

A Parlor Match continues its farcical scintillations at the New Park Theatre.

Blue Jeans has made a popular hit, and the Fourteenth Street Theatre is crowded at every performance.

The fiftieth performance of *All the Comforts of Home* occurred at Proctor's last (Tuesday) evening. The production of DeMille and Belasco's *Men and Women* is set down for next Tuesday night.

From present indications *The County Fair* might go on forever at the Union Square Theatre.

Out in the Streets is billed at Jacobs' Theatre this week.

The City Directory at the Bijou is a sure cure for dyspepsia and an infallible preventive of the blues.

E. H. Sothern's engagement at the Lyceum is drawing to a close, and only a few weeks remain to see his personation of Allen Rollins in *The Master of Woodbarrow*.

Anton Seidl and his metropolitan orchestra will terminate their engagement at the Madison Square Amphitheatre on Saturday night.

Millock's opera of *Poor Jonathan*, announced for production at the Casino last (Tuesday) evening, will receive critical comment in the next issue of *THE MIRROR*.

A BRIGHT HUMOROUS COLUMN.

Brooklyn Citizen.

Unquestionably the department known as "The Handglass" in *THE DRAMATIC MIRROR* is one of the brightest and spiciest humorous columns to be found in any publication.

PROFESSIONAL DOINGS.

CHARLES DICKSON and Henry Dobbin are busily engaged in writing a new play. It will be entitled *The Son-in-Law*.

KATE LESTER has been engaged for *The Canuck*.

MARIE CARRILL is reported to have made a pronounced hit in *Superba*, the Hanlon Brothers' new spectacular production.

FRANK COUTLER has left *The Mask of Life* company.

JAMES OWEN O'CONNOR is receiving marked attention all over the East, where he has been playing for some time. In every city that he appears in he is always interviewed at great length in the local press.

It is stated that Manager Murtha was summoned and fined \$50 twice last week for violating the law relating to standees in his theatre, the Windsor. The attraction was *My Aunt Bridget*.

A LAW-SUIT of interest to theatrical people is soon to be tried at Wilmington, Del. Resolutions were passed by city officials a few weeks ago forbidding the display of billboards on Sunday. The law was enforced and the manager of the Academy of Music in that city has engaged counsel and intends to make a test case.

THE management of the Held by the Enemy company are not at all enthusiastic over the kind of gallery audiences that the piece is being played to at Holmes' Star Theatre, Brooklyn, this week. So disgraceful was the conduct of the gamins on Monday night, especially at the sentimental portions of the play, that several of the ladies of the company came near fainting.

GRAVE THORNE COUTLER has been engaged for *The Millionaire*.

R. F. COTTON has left McCull's Comic Opera company, and will be seen in Mrs. Leslie Carter's support.

OUT OF SIGHT, with a terse version of *The Clemenceau Case*, will be the attraction at a Harlem Theatre week after next.

JONATHAN MAKEIN, a stage carpenter, died in this city of consumption yesterday (Tuesday). He leaves a wife and family. The funeral will take place in the Actors' Fund plot at Evergreens Cemetery.

JULIUS WEINMARK and Edward F. Goodwin have been engaged by John H. Russell for his farce-comedy forces.

WILLARD NEWELL, who formerly acted juvenile roles in Th. Mas Keene's company, is to assume the role of Artimidorus in the *Nero* production at Niblo's.

CHARLES N. HOLMES, late of the Fry Templeton Opera company, and Lillian Lawrence are among the recent additions to the Out of Sight organization. Dozian will make the costumes for the company. The music will be furnished by Henry L. Smith.

"THE DRAMATIC MIRROR QUARTERLY is just what literature needs—especially dramatic literature. It ought to accomplish great results with the more intelligent and liberal class of playwrights. I never read a brighter series of papers on the same subject than those contained in the October number." H. S. THOMPSON, Stratford, Conn.

THE HANDGLASS.

WHAT REALISM IS COMING TO.

"What's the matter with you, Staggeract? You've been drinking!"

"No—haven't—of 'fel," just bro't down the house with m' re'listic acting in the banquet scene."

♦ ♦ ♦

THE ACTOR TO THE STAR.

Twinkle, twinkle, little star,
How I wonder what you are,
And I often sit and think
How I'd love, like you, to twink."

♦ ♦ ♦

A FEMALE newspaper man says that Edward Sothorn does not "mash" society girls, and that he is one of the few gentlemen on the stage. Edward evidently realizes that one mash on a newspaper woman is worth any number on the ordinary every-day society girl.

♦ ♦ ♦

A NEW Spanish dancer is announced which her name is "Umtara."

♦ ♦ ♦

W. H. CRANE says the American public is hungry for American plays just now. Perhaps this is a relapse from the morbid appetite it has evinced for unclothed theatricals and sporting dramatics.

♦ ♦ ♦

AT THE EDEN MUSIE.

Mr. McRANISTER, (As the "march" of "Spanish" girls from the Bowery begins around the stage.) "Say, old chappie, we've gotten into the wrong room, y'know. This must be the Chamber of Horrors."

♦ ♦ ♦

MARGARET NATHAN stabbed herself accidentally and harmlessly the other day in Peterborough, Ont., and a jealous rival now says it was cotton that saved her life.

♦ ♦ ♦

MOLLIE THOMPSON, of the Hustler company, is making fame for herself in the West. A paper says, "her flip-flap is an amazing mélange of grace and audacity."

♦ ♦ ♦

BILLY BIRCH says he lost \$200,000 through misplaced confidence in a friend. Even a minstrel has little annoyances to cope with now and then, just like other people.

♦ ♦ ♦

JOHN L. SULLIVAN is going to "act" in Australia. What an opinion the Australians must have of American art—first, the Brown-Potter coterie and now John L.

♦ ♦ ♦

IN THE STANDARD LOBBY.

MISS ROSE BUDDE. "Oh, George, is this the ossified man that I have heard so much about?"

GEORGE. "Why, no, can't you see that's a bust of Sydney Rosenfeld."

♦ ♦ ♦

LADY DUNO has taken her place once more in a Dublin limbo show.

♦ ♦ ♦

MISS MARION LESTER is a young actress with the Will o' the Wisp company, and her really-for-truly name is Mrs. Marcus Moriarity.

♦ ♦ ♦

It is said that the Fourteenth Street Theatre is preparing a sign which reads: "Mr. Hillard escapes from the buzz-saw at 9:15." Now for a play which will introduce Wilton Lackaye under a descending pile-driver.

♦ ♦ ♦

A CHICAGO paper says: "There is something strange about J. E. Emmet. He cannot sing, he cannot dance, he cannot act; but he can sit on the floor and play with a baby or a St. Bernard dog, and crowds will come to see him do it."

♦ ♦ ♦

A SUNDAY paper, commenting on a popular amateur actress, said: "Her fair face is surrounded by an abandonment of ripple hair." Those abandonments of ripple hair always were the most becoming things in the world.

♦ ♦ ♦

A WESTERN actor died recently, and his sorrowing manager paid a delicate compliment to the surviving widow by sending a floral pillow with "Standing Room Only" in immortelles.

♦ ♦ ♦

AGNES HUNTINGTON was interviewed by four different newspapers one morning last week and was dressed differently in each report. This is what it is to be handsome and rich.

♦ ♦ ♦

JAMES OWEN O'CONNOR recently appeared to a Syracuse audience and said: "If you have no respect for me, respect your mayor," but a local paper says his remarks were lost in a shower of tomatoes, deceased cats, and decayed eggs. Pleasant place, Syracuse must be.

♦ ♦ ♦

An exchange says: "It is said that Jay Gould turns in his left toe when he walks. Great Heavens! So does Lew Dockstader."

♦ ♦ ♦

FROM THE MERRY MONARCH.

In an African desert, once there dwelt
An old rich wondrous wise,
Who carried his head so proudly high
It almost touched the skies;
He had lived so long and had seen so much
He was vain as vain could be
And this wonderful bird was often heard
To remark complacently
"If you seek for information
Or desire explanation
I'm a brimming font of wisdom
That responds to every call.
For assorted gilt-edged knowledge
I can discount any college
I'm a simple little ostrich but,
Know it All!"

♦ ♦ ♦

Four of Barnum's "Nero" girls looked too intently upon a milk punch at Fort Dodge.

Iowa, recently and paraded about the streets in stage costume until the city was a delicate old-rose color. And this is what was palmed off on a guileless New York public as "a moral ballet."

FRESNO'S NEW THEATRE.

The new Barton Opera House at Fresno Cal., was formally dedicated Sept. 29 by the Henry E. Dasey company. The event was not only the greatest socially of the season, but in the entire history of Fresno.

With the probable exception of the New California in San Francisco, the Barton is unquestionably the finest theatre in the State, and not enough can be said in praise of Mr. Barton for his unlimited generosity in its erection.

The building is of pressed brick, with sandstone and terra-cotta trimmings, three stories in height, with a large portico in front. The interior finish is of the most elegant kind. The walls are of a rich terra-cotta, with stars and crescents in bas relief in gold. The ceiling decorations are of a mosaic pattern, the prevailing tint being a light blue. An especially beautiful feature of the house is the three large proscenium arches over the stage, which are finished in gold and silver. The eight proscenium boxes are in Oriental style and elegantly upholstered, and the four loges are fitted up equally as fine.

The drop-curtain is a scene on the Tiber in the time of Caligula, and is a masterpiece, indeed, reflecting the greatest credit on the artist, W. P. Porter. The stage was built and equipped with special reference to the comfort of the players, and is certainly a model, as nothing has been spared to make it complete in every detail. The seating capacity of the house is 1,550 and it is furnished throughout with the latest improved opera chairs. The foyers are handsome in the extreme and opening off from them are ladies and gentlemen's toilet and cloak rooms of a style in keeping with the rest of the house. The theatre is lighted with the Edison electric lamps, with gas in reserve, and it is the most brilliantly lighted house on the coast. The new Barton is under the management of C. M. Pyke, and the theatregoers in Fresno may rest assured that they will get none but the best attractions.

PRINCE AND PAUPER CASE ENDED.

The litigation which has been pending between Daniel Frohman, manager, and E. H. House, author, was ended last Thursday. Mr. Frohman had applied for an injunction against Mr. House's version of the Prince and the Pauper which he had started out. Mr. Frohman claimed that as he was already paying Mr. House the large share of the royalties on Mrs. Richardson's version of the play, as a result of the original injunction secured by the latter, Mr. Frohman held that he was thus entitled to the exclusive right of production and that another company would tend to injure his own prospects.

Judge Daly joined in this view of the case and granted the injunction against House. In rendering his opinion, he said:

Mr. Clemens gave him (Frohman) such exclusive right for the period of five years, covenantee that for said five years he should not give any other person right or permission to produce said play or dramatize said work, or give his name or assistance to any other dramatization. With full knowledge of this exclusive right so given, the defendant, Mr. House, gave his permission to the plaintiff to continue the performance under said agreement with Mr. Clemens, and such permission would have the same effect as if Clemens and the defendant had originally jointly authorized plaintiff's exclusive performance. Such performances have thus been made by the acts of the parties, Mr. Clemens and Mr. House, their joint production under their own contract, and the right of either party to engage in any other except by mutual consent, cannot exist. It does not matter that the version of the play which the plaintiff is producing is a dramatization by Mrs. Richardson, and not by the defendant. The latter might have withheld his permission for the production of that dramatization, but he preferred to allow the plaintiff to go on and perform it, and therefore has no longer any grievance arising from the fact that a dramatization other than his own is now performing by authority of Clemens. He had the right to insist, under his injunction, upon the stoppage of plaintiff's performance and the substitution of his own version. He did not do this, but has assented for a valuable consideration to the carrying out of the contract made originally between Clemens and the plaintiff, to which he is now as much a party as if he had originally joined in it. Under his original contract with Clemens, the latter was to arrange for the production of the play when dramatized. The defendant has virtually confirmed the arrangement made by the latter with the plaintiff. Nothing in the arrangement between Clemens and House, nor in any subsequent occurrence, justifies Mr. House in claiming independent rights in the dramatization of the book. His arrangement with Mr. Clemens was a joint one. It was enforced for that reason, and must be carried out as such. Mr. Clemens could not, independently of Mr. House, authorize any other performance or dramatization of his book, and Mr. House is under the same disability.

Mr. Frohman allowed the company to finish the week in Williamsburg, not wishing to embarrass the management. It is said that Mr. and Mrs. Lambrecht, Tommy Russell's parents, have sunk five or six thousand dollars in the enterprise and have not paid salaries of late.

A MAMMOTH STAGE.

Manager E. G. Gilmore was taking his usual morning stroll down Broadway on Monday, when a Mirror reporter interviewed him about the improvements he intends making in the Academy of Music.

"With Mr. Tompkins," he said, "I have purchased the property on East Fifteenth Street, adjoining the Academy stage, for \$85,000. It is 75x100 feet, and it will give us ample room for the construction of probably the largest stage in the world. The stage will be of such vast dimensions that a four-in-hand can be driven right up the stage and turned around on it. Was there any immediate need for the enlargement? No; though I believe Mr. Tompkins intends bringing The Soudan over here. There is no intention of stopping the run of The Old Homestead, though. We will keep that at the Academy as long as the big business continues to warrant it."

CHARLES A. DAVIS has been engaged to go in advance of The Stowaway and to exercise a general supervision over the organization.

GOSSIP OF THE TOWN.



This is a picture of Miss Virginia Harned, the handsome and capable actress, engaged for leading business with E. H. Schem. Miss Harned has been playing for some years in various traveling companies. Her greatest success has been made in The Master of Woodbarrow.

MATTHE VICKERS is reported to be doing a remarkably profitable business on the road. Her play of Edelweiss has caught the fancy of the public, while Jacquine and Cherub, although old plays, are frequently requested for second nights and matinees.

FRED LENNON, the clever young comedian, has been engaged by John H. Russell for the latter's new farce-comedy, which will probably be rechristened Mrs. McGinty.

The gross receipts at the special performance of a new play, to be produced shortly by R. A. Roberts, the stage director, are to be devoted to the Irish Famine Fund. None of the expenses, even, are to be deducted.

ROSINA VOKES produced Sydney Grundy's new three-act comedy, The Silver Shield, at Cleveland, on the 31 inst. According to the criticisms of the city press, the play is one worthy of the clever little comedienne's company.

The Academy of Music at Pittsburg was damaged by fire to the extent of about \$20,000 last Thursday.

MAVY KILSO, of The City Directory company, lost a satchel containing \$350 worth of jewelry in a horse car, last Friday.

HENSHAW and TEN BROEK's new piece, The Nabob, has met with the favor of the New Englanders. The first week's receipts in the East amounted to over \$4,000.

JAMES DOUGHERTY, the lunatic who pursued Mary Anderson several years ago and who has been confined in an asylum since, shot and killed Dr. George W. Lloyd, a physician in the Flatbush Asylum for the insane, last Thursday.

REHEARSALS of the Irish Luck company, which opens its season on Oct. 27, at Burlington, N. J., began here last week. The organization goes out under the direction of John Kastendike, a clever young manager, with Clem C. Magee and Nellie Parker as the leading lights. The piece is a musical comedy by Will H. Powers, and the manager claims that the organization will be the best singing company on the road. Ten specialties are to be introduced, and the special scenery to be carried with the production is all being painted by scenic artist Young, of the Broadway Theatre. Time is nearly all filled in the large cities, and there are only eight one-night stands booked.

A BARREL OF MONEY is reported to have made a decided success in the West. The week at the Standard Theatre, Chicago, was remarkably good from a financial standpoint.

At the recent meeting of the Treasurers' Club of America the following officers were elected for the ensuing year. President, E. S. King, of the Casino; Vice-President, S. J. Thompson, Metropolitan Opera House; Treasurer, Max Hirsch, Metropolitan Opera House; Secretary, Edward C. Neilson, Star Theatre; Board of Governors, Edward J. Rice, Standard Theatre; William Gavin, Madison Square Garden Theatre; Edward J. Gillette, Herrmann's Theatre, and W. W. Walters, of the People's Theatre.

The Theatrical Advertising Agents of America, a recently organized association, will have a benefit at the Standard Theatre on the evening of Sunday, Nov. 22.

It is rumored in English theatrical circles that Gilbert and Sullivan have patched up their "late unpleasantness."

T. C. HOWARD has secured from Charles L. Andrews the right to produce Michael Strogoff, and use all the lithographs that were formerly used by Mr. Andrews. The piece will be included in the repertoire of Howard's stock company.

KATE ENOULT played to such a profitable business at Whitney's Opera House, of Detroit, last week, that the orchestra was placed on the stage on four evenings of her engagement in order to satisfy the demand for seats.

SYDNEY CHURLEY, the scenic artist, has been engaged to paint scenery for a production of the Corsican Brothers at the Grand Opera House, Rio Janeiro.

The strikingly handsome dresses worn by Alice Fischer in The Clementine Case were made by Mlle. Baker, of West Twenty-third Street. The costumes for the coming production of Redless Temple, at the Standard, are also being made at the same establishment.

RICHARD STARR and Webster C. Fulton have begun work on a new comic opera.

MATT L. BERRY has been engaged to go in advance of The Spider and Fly company.

THOMAS H. DAVIS sends word that Jake Rosenthal is no longer connected with The Hustler company, as he purchased the latter's interest in the piece last week, and intends hereafter to give his personal management to the company.

The appeal which THE MIRROR has made time and again for a respectfully printed and interesting programme which should contain something more enthralling than illustrated corset advertisements and archaic wit, has been answered in Brooklyn by Messrs. Knowles and Morris who are getting out an attractive, neatly printed, nine-page play-bill which contains the following departments: "Theatrical Notes," "Historical Events," "Personal Gossip," a queer and curious column which rivals Dana's quenched "Sun-beams," and illustrated clipped humor from the comic weeklies. If some of our New York managers would substitute something of this kind for their flesh-tinted mantles there would be fewer return checks given out between the acts.

LOUISE MITCHELL and J. Edwin Brown will end their engagement with the Superba company on Oct. 28, as they are required in New York to rehearse their parts for the production of The Witch.

The artists who are to appear at the special matinee that Marguerite St. John is to give at the Fifth Avenue Theatre on Thursday include Mr. and Mrs. John Glendenning, Richard Ganthony, Fred C. Brooks, Edson Dixon, L. R. Mason, Howard Morgan, George M. Wood and Nettie C. Gahan. A dramatization of Jules Verne's novel, "Prince Zilah," is to be produced on this occasion.

It is alleged that Joe W. Harris, the Lone Fisherman of Rice's Evangeline company, was discharged last week at Reading, Pa., for striking a male chorus singer. The quarrel is said to have been brought about by the refusal of the chorister to assist Harris in his act of riding the whale, which he had been accustomed to do as an accommodation. Robert Watson has replaced Mr. Harris in the part of the Lone Fisherman.

AGONYISTS, the Hunchback of Paris, a new four-act historical tragedy by Arthur W. Brayley and Charles T. Grant will probably be produced in this city immediately after the holidays. The scenery is now under way, and Hawthorne is at work upon the costumes. Charles Hager will be seen in the title role. The scenes of the play are laid in Greece in the time of Pericles, the first scene showing the rugged coast of Athens by moonlight, the second act taking place before the temple of Eumenides, the third in the garden of Aspasia, and the fourth in the studio of the hunchback sculptor.

CAR Major George W. McLean, the *Jeune* of first-nighters in New York, recall the woes of Joseph Wood and James Watson, Webb half-a-century ago at the first Park Theatre. Or Wood's rich voice and the tender tones of Mrs. Wood (Lady William Lennox). Joe Wood, who was the favorite of the fashionable Gotham quarter that then had between Bowling Green and St. John's Park, has recently died in London, ninety years old. Those who as a child heard Mrs. Wood sing "I know that my Redeemer liveth," in the great oratorios, can have never forgotten the thrilling effect she produced.

HALLER and HART's manager writes that the business done lately by the company has been phenomenal.

HENRY SMITH, the author of "Only a Picture," "A Mother's Appeal to Her Boy," and other songs, will direct the musical part of Out of Sight. He is writing a number of entirely new compositions for the play.

The Pearl of Pekin company, with E. A. Stevens as sole manager, has resumed its tour. E. E. Rice is said to have no further connection whatever with the organization.

The dramatic chronicle of the *Dispar* is not a Scotchman, but a joke can be got through his cranium only with the assistance of a steam-drill. As his appreciation of satire appears to be in a condition of hopelessly arrested development, THE MIRROR is reluctantly compelled to leave him to con his journalistic primer.

The fiftieth performance of All the Comforts of Home was celebrated at Proctor's Twenty-third Street Theatre last (Tuesday) evening by the presentation to all the ladies present of a dainty little souvenir especially designed for home use. It consisted of a highly perfumed satin work-bag, containing a spool of silk, paper of needles, etc., on which was printed the evening's programme.

THOMAS H. DAVIS has purchased J. J. Rosenthal's interest in The Hustler, and the latter is now in no way connected with the company.

GEORGE A. D. JOHNSON has been engaged to support Alexander Salvini in The Three Guardsmen.

FRANK DANIELS writes to THE MIRROR that his business up to date has been better than ever before. The Detroit opening was big, and so were the weeks at Pittsburg and Louisville. "Even in these one-night stands," he writes, "and over that lonely Crawford circuit, with the lamp-lit stages, we played to the capacity of the houses."

From present prospects it is hardly likely that work on the Frohman Dramatic Exchange in West Twenty-eighth street will be completed before another month or two.

A BENEFIT for Dave Oaks, an old-time comedian who has recently lost the use of both eyes, was given on Sunday night at Harry Miner's Theatre, and was highly successful.

GRACE, to the success of The Soudan at the Boston Theatre, the Booth and Barrett engagement will have to be played at the Park Theatre.

THE GERMAN STAGE.

LEIPZIG, Saxony, Sept. 29, 1896.

Leipzig is plunged deeply into the mad whirl of the Annual Messe. For the benefit of those who may not know what the Annual Messe is, I will state that once a year, generally late in September, all the business men of Germany, and many from other countries, come together here to exchange goods and to buy and sell anything that may be in their line. Every available space in the city is covered with booths and stands, on which are displayed the various wares. Furs and books are in the majority, Leipzig being a centre for both.

Of course, every one who is in any way connected with amusements is laying himself out to make hay while the sun shines, or, in other words, catch the trade of the large number of visitors who are in the city. The fairs are in their glory, and such places as are not occupied by booths are filled with catch-penny devices of all kinds. The "Elen Theatre, direct from Paris," has set itself up in a barn-like structure, and hundreds of gaping youngsters and peasants can be seen at any hour, staring big-eyed at the marvelous pictures of the still more marvelous feats of the wizard in ill. Miniature circuses and mammoth carousels are running a brisk competition on all hands. The city is altogether a merry sight.

At the New Theatre there has been done a splendid version of Verne's *Strogoff*, under the title of *Der Kurier Des Casanov*. It was superbly mounted and employed fully two hundred people. The cast was excellent, but the names would be unfamiliar to American eyes, so I will not take the space to give them.

We have also been treated to several performances of *Die Elbe* (Honor) a melodrama in four acts. It is quite popular here, and really possesses considerable intrinsic merit. In the cast were Herren Krause, Hanfeler and Fräulein Fruhn.

We had on the 19th a good representation of *Lohengrin*, with Schott in the title role and Calmbach and Moran-Olden as Elsa and Artur. On the 18th Margarethe (Faust), 16th, *Iphigenie auf Tauris*; 17th, *Czar und Zimmermann*; 18th, *Der Kurier Des Casanov*; 19th and 20th, *Czar und Zimmermann*.

On the 21st Ernst Possart was here, and we had a Guest-play. In Germany there are no traveling companies, and consequently if we have an actor or actress from another city to play for us, it is quite an event. Possart gave us Heinrich Heine, and was warmly greeted. The 22d saw a revival of *Der Freischütz*, with gorgeous scenery and effects.

The Kralys would be green with envy if they could see the setting of the third act. Your correspondent has seen many spectacular productions but never anything which equaled the *Bröcken in Freischütz*. It is a strange thing, but none the less true, that these stolid Germans sat perfectly unmoved at the wonderful exhibition of the arts of the scene painter and stage machinist. Not a murmur of approbation or a single plaudit was bestowed upon the scene, which was really a triumph.

It betrays a peculiar characteristic of the people. If the setting of a production is not all that it should be they will be loud enough in their denunciation, even going so far as to hiss, but should it be even beyond what is absolutely necessary, there will be simply no notice taken of it. The first case is true in regard to the singers. If they are not good almost to perfection they are treated to audience which is freezing in its intensity, or what is much worse, they are hissed. But should they prove to be all that is required of them, the public goes to the other extreme and cries "Bravo," in stentorian tones. There is no middle course—no encouragement for those who would be. However, it is simply the way of a people.

Last night we had another Guest play. This time the guest was a woman, and the performance Buzet's *Carmen*. Fri. Rothauer, from the Royal Court Theatre in Berlin, was the object of interest. She has a *petite* figure and coal-black eyes and hair. Her person is not prepossessing, but she improves on acquaintance. Her rendering of the music was at times questionable, but never distinctly faulty. Taken all together the performance was pleasing. There was quite a novelty introduced as a finish to the opera. It will be remembered that the *Torcedor* is in the arena, and the shouts and applause of the populace excite *Carmen* to such a pitch that she is about to rush in, when Don Jose intercepts her. Last night as she rushed up the incline leading to the arena Don Jose seized her to stab her, according to the business of the play, when he stumbled and turned a complete somersault with Fri. Rothauer hugged close to his bosom. The scene can be readily imagined. I think that the innovation is not likely to become popular.

It is rumored that we are to lose two of our greatest artists, Fri. Moren-Olden and Herr Perron. The former is shortly to go to Berlin. Like the dominies, she has been "called to a higher mission" (salary). The music lovers are disconsolate. Perron, the beautiful, the German Kyrle Bellew, the pet of the ladies, but, nevertheless, the perfect artist, has also been called up higher. There is some consolation for us in the fact that he does not go until Spring, but still the women grieve over the coming misfortune.

Next week we have the first Gewandhaus Concert, and we are all quivering with anticipation. If the directors fulfil all their promises the season at the above house will be a brilliant one.

The Old Theatre is not electrifying the town with a very remarkable list of plays, but it jogs along quite comfortably for all that. Attendance is always good at both houses. It is frequently impossible to get a seat at the New Theatre after three o'clock in the afternoon. Leipzig is not as big as London or New York, and it may have something of the provincial about it, but it contains proportionately quite as many theatregoers as either of the above cities, and it has had the honor of granting some of the finest musical

that the world has ever had, and who knows what the future has in store?

ARTHUR C. PELL.

FOREIGN FOOTLIGHT FLASHES.

Sydney Grundy's Pair of Spectacles has passed its 200th night at the London Garrick, and is still being played to crowded houses.

Another London success is *The Solicitor*, at Toole's Theatre. The critics didn't like it at first, but now they acknowledge that Mr. J. H. Barnley has written a very funny and very clever farce.

Mr. Pinero's pretty piece, *Sweet Lavender*, has been revived at Terry's Theatre, London. Mr. Terry, of course, plays his old part and Elmore Leyshon plays *Lavender*.

Late reports from Paris say that Leona Dare was not seriously hurt by her recent fall from her balloon. *Tout va bien*.

Charles Cartwright has secured the Australian rights of C. Haigdon Chambers' new play, *The Idler*. He will leave soon for the Antipodes with a selected company.

Critical opinion in London is unanimous in scoring Buchanan and Horner's version of Daudet's *Luttre Pour La Vie*, recently produced in English dress at the Avenue Theatre. "Tedious and unsavory" seems to be the emphatic and general verdict.

The two adaptors here altered the play considerably; that is to say, they have "improved" on *Alphonse Daudet*. So, of course, they felt justified in preparing their programme something after this fashion:

THE SINGING FOR LIEGE.
Adapted from the French of Alphonse Daudet by ROBERT BUCHANAN AND FRED HORNER.

We thought Augustin Daly had a patent on this mode of procedure.

By the bye, speaking of Terry's, we should call attention to a new fashion recently instituted in that theatre. It consists in having a pretty girl to preside over the destinies of the box-office, one of her duties being to smile sweetly on all purchasers as they plunk down their half guineas for stalls. If such an innovation could be introduced here, and the present grumpy individuals removed who obstruct their insolence over theatre patrons, it would be a god-send.

A Paris paper points to the fact that Hortense Schneider on the last performance of *La Belle Helene* at the Theatre Varietes was paid 150 francs a day, while Jeanne Granier, the saucy sonneteer, who is now appearing in the same role, receives 1,000 francs a day. Gird up your loins, noble Knights of Thespis. Who says the drama is going to the dogs?

Emulating Mr. Willard's late example, George Alexander has convened a special audience of doctors to witness Dr. Bill. In return for this courtesy the accommodating leeches declared that Dr. Bill's method of treatment for melancholia cannot be excelled. But unfortunately this good advertisement doesn't make Dr. Bill a good play.

George Moore has contributed an article to the London *New Review* on "The Dramatic Censorship." Mr. Moore is in favor of State interference on artistic grounds. And in matters artistic he thinks a Mr. Piggot is better than a jury of grocers. Mr. Moore is, doubtless, right.

Talking of censorship our friend Antoine, of Paris, has another feather to put in his managerial cap. Here is a translation of a letter he received last week from the State Fine Arts Department.

DEPARTMENT OF PUBLIC INSTRUCTION AND OF THE FINE ARTS.

SIR: I have the honor to inform you that, by a decision dated from to-day you have been granted an indemnity of five hundred francs, representing subscription to four stalls, of which two are to be placed at the disposal of the minority, the other two at that of the direction of the Fine Arts Department.

By this mark of interest, I am happy to acknowledge the services you are rendering to the cause of dramatic art.

Accept, etc., etc.,
For the Minister, the Director of the Department, EUGENE LARROUMET.

The first representation of the Theatre-Libre's season of 96-97 will take place in Paris to-night (Wednesday). The importance of its *premieres* has encouraged a firm of publishers (Ernest Kolb and Cie) to issue a series of bi-monthly papers, entitled *Les Soirees du Theatre-Libre*. Pierre Wolff will contribute the text and several well-known artists the illustrations. Antoine has every reason to be well satisfied with the success of his enterprise.

The dates are announced for the performances at Bayreuth next Summer. There will be twelve performances. Parsifal will be done ten times, Tannhauser seven and Tristan three. The first will take place on July 19.

Bayreuth recalls Ober-Ammergau and in this connection Frank Harris, the editor of the London *Fortnightly Review*, has been expressing himself somewhat emphatically. He writes: "There is no place a Christian should so carefully avoid as Ober-Ammergau. Irrespective of anachronisms, one's tenderest sensibilities are shocked by seeing Jesus shaking hands with his friends, and a Roman soldier, in a pantomimic dress, inserting at the Crucifixion, a spear in a bag of claret placed under a flesh-colored shirt worn by the impersonator of the crucified Saviour. The language placed in the Saviour's mouth is commonplace and vulgar, and the whole story is debasing even to caricature."

* * * The rate for cards in Managers' Directory is \$1 per line for three months.

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First class in every respect. Seating capacity 1,000. Population, 3,000. Address E. E. S. GALE, Cohoes, N. Y.

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Population (Denison and University) 12,000. Established 1890. Seats 500. Everything new. Elegant scenery. Large stage. Electric lights. The only opera house in the city. Excellent show boxes. Centre P. C. and S. L. B. L. 1,000 railroad men employed. Booking \$100.00. Only first-class attractions secured.
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Population 2,500. Seats 250. Complete in all appointments. Will be ready for booking first 10 for season of 1896-97. A first-class attraction wanted for Oct. 10.
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The undersigned (successor to Mackay and Tull) hereby announces to the managers that he is still engaged in sharing, notwithstanding reports to the contrary.
Address all correspondence to
G. H. MACKAY, Amusement Manager.

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Population—City, 4,000. Fort Riley, 1,200. Seats 600. House refurbished and decorated.
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1896—SEASON—1897.
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Wanted, a first-class attraction to open with about Dec. 1st.

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Wanted, FIRST-CLASS COMPANIES ONLY, on terms. Seats 750. Terms, 100, and rent. Wanted, a company on season, for Nov. 25 and Dec. 10.
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THE ONLY THEATRE IN THE CITY.
Seating capacity, 1,000.

Complete for every stage 30x50.

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Rooms single or in suite, with or without baths. The patronage of first-class theatrical people solicited.
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not North Sixth Street.
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PROFESSIONAL BOARDING HOUSE.
Gas, heat, bath, parlour, all modern conveniences.
Mrs. A. RAINEBOLD, 1010 Vine Street.

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HOTEL CONTINENTAL.
Not 100 yds from the A. C. (Opposite Union Passenger Depot.)
New and elegantly furnished. First-class sample rooms for commercial travellers, etc. Special rates to the profession.
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IN OTHER CITIES.

PHILADELPHIA.

The Chestnut Street Opera House held a large audience to greet De Wolf Hopper's Opera co. in costumes in the Air. The co. made a decided hit in this city. Business was good all the week. Same co. took over.

A. M. Palmer's New York co. presented Aunt Jack at the Broad Street Theatre to a large and fashionable audience, who were highly pleased with the piece. The main bill is preceded by a curtain-raiser entitled *A Man of the World*, in which Maurice Barrymore does some excellent work. Good business all the week. Same co. with a change of bill 12-15.

At the Walnut there was a crowded house when McKee Rankin opened in his new play, *The Catfish*. The piece was well acted by a good co., who were heartily applauded. Business good during the week. Joseph Murphy 12-15.

A Texas Steer at the Chestnut Street Theatre entered upon its second and last week to a good house. The piece has been a great success here. James O'Neill in *The Dead Heart* 12-15.

At the Park Theatre the German co. from the Amberg Theatre, New York, appeared in the drama entitled *Die Ehre* (Honor). It is a strong play with telling situations, and every part was in capable hands. The audience was pretty evenly divided between Germans and Americans, who seemed highly pleased with the production. The following pieces were produced during the week: *The Clemenceau Case*, *A Celebrated Woman*, *Paula*, *Lowie in Three Parts*, *Shoes*, *Honor*, and *matinee* and evening 12-15. *The Clemenceau Case*, *Business* fair during the week. Margaret Mather 12-15.

At the Arch a marine spectacle entitled *The Bottom of the Sea* was presented to well filled houses and met with considerable success. A spectacle it is a decided novelty. The scene representing the bottom of the ocean is a marvel of the skill of the artist and the genius of the stage machinist. The co. is a competent one. Fair business. Dan Sullivan in *The Millionaire* 12-15.

Lewis Morrison presented *Pan* at the Grand Opera 12-15, repeating his strong impersonation of Mephisto. The scenery is beautiful and was seen to good advantage on the large stage of the Grand Opera House. Business good. *The Flying Scud* 12-15.

At the National Charles T. Ellis opened in his well-known play *Casper the Vagabond*. Good business all the week. *Corinne* in *Carmen* 12-15.

Held by the Enemy was presented at the People's Theatre to a full house. The piece drew well all the week. *Raglan's Way* 12-15.

At Forepaugh's, M. A. Scanlan in his new play *Neil Agah* was the attraction. The house was packed and he met with a cordial welcome. The piece is well staged. Big business during the week. *Shuffle* and *Shakeley's Varieties* 12-15.

Lester and Allen's co., accompanied by Arnold Kitzky and his troupe of dancers, gave a good performance at the Lyceum 6, and drew well during the week. *Go-won-go* *Shakeley* 12-15.

At the South Street Theatre, Sam Jack's *Creole Burlesque* co. did excellent business week of 6. *Son's New Phantasma* 12-15.

Joseph J. Sullivan appeared at the Continental 6 in his musical comedy, *Blackthorn*, and did a fair business during the week. *Katie Putnam* 12-15.

At the Kensington, the well-known Irish comedy-drama, *True Irish Hearts*, with Dan McCarthy as Lanty Langan, was presented to a good-sized audience. *Baker Opera* co. 12-15.

Frank McNish and his specialty co. filled the Central during the week of 6. *Hyde's Specialty* co. 12-15.

BOSTON.

The Soudan is still drawing full houses at the Boston, and the prospects are that with perhaps a single break it will run through the holidays.

Signandah did a big business at the Globe all last week and begins well this. It has been cut down from five to four acts, and some of the mechanical effects have been dispensed with to advantage. The co. is a strong one.

The Clemenceau Case is at the Park. Little Emily is doing fairly at the Museum, but will be withdrawn Oct. 25, when the old comedy season is announced to open with *School for Scandal*.

Cordelia's Aspirations is the bill at the Tremont 12-15. Mr. Harrigan will be followed next week by Marie Wainwright in *Twelfth Night*.

Little Warguerite Fish in *Erma* the Elf is the Grand Opera star 12-15.

The Charity Ball at the Hollis Street is a strong card.

Holt's Texas Steer comes to the Tremont 25. William Sermour, manager of the Tremont, is to visit Paris at an early date to study the stage setting and production of Sardou's *Cleopatra*, and secure models and sketches for the preparation of the scenery.

NEW ORLEANS.

The most noticeable event of the week was the opening of the Academy of Music. The house was crowded from pit to dome, and Mrs. Bidwell is well pleased with the results of the first engagement. The play was *Lights and Shadows* and the co. presenting it was a very good one and drew good houses all the week. W. H. Powers co. in *The Fairies* will begin a week's engagement 12.

At the Grand Opera House Jim the Penman drew large and fashionable audiences 6-11. *Gilmore's Twelve Temptations* 12-15.

The St. Charles has had a good run of luck ever since the opening night. *A Soap Bubble* drew largely 6-11. *A Legal Wrong* 12-15.

At the Avenue Theatre Will E. Burton in *Tom Sawyer* did a good week's business. *Eta Reid* next.

Manager H. Frank Hamilton, of Moulton's Opera House, Laconia, N. H., paid the city a visit on pleasure and is well pleased with the way he was received.

A. L. Southerland, business manager of A. M. Palmer's Jim the Penman co., left the city on Monday. He is a hustler and deserves praise for the work he is doing.

William Gayler spent a week here, trying to make the shadows bright for his co., and he succeeded to a certain extent in doing so.

James Becker is also in town ahead of *The Twelve Temptations*, and is trying to make the people believe that his attraction is the only one on the road.

Walter S. Moss is clinging to the Academy of Music and heralding the coming of *The Fairies* Well.

I regret that J. Barker Phelps, the agent of A. S. Babole, is confined to his bed, but trust he will be himself in a few days.

The Elks have issued invitations for another of their enjoyable socials. Brother Ed Curtis will have the chair, and a good time may be expected.

Frank S. Taylor, a young gentleman from Richmond Springs, N. Y., has been appointed assistant treasurer at the Academy of Music.

Manager E. J. Tabor of the Avenue Theatre, has offered the U. S. K. of P. of New Orleans a benefit on Nov. 6, and it will be a big one. New Orleans has 5,000 Knights.

CINCINNATI.

The Emma Juch Opera co. closed a highly successful week's engagement at Hendk's. Marks' International Star Specialty co. 12-15; Mr. Barnes of New York 12-15.

The Charity Ball week ending 11 at the Grand proved one of the best cards of the season. Sol Smith Russell 12-15. Stuart Robson in *The Henrietta* 12-15.

At Havlin's The Great Metropolitan duplicated its last season's success during week ending 11. Bobby Taylor in *An Irish Arab* 12-15. Monroe and Alice in *My Aunt Bridget* 12-15.

At Harris's the Gray and Stephens' comb. in *The Old Oaken Bucket*. *Vesper Belle* 6-11 to good business. The Wilbur Opera co.'s engagement of six weeks began 12 with a large attendance.

The Parisian Folly co., with C. W. Williams and S. C. Young as the leading attractions, captured the *Academy of the People's* during week ending 11. The Fay Foster English Gaiety co. week of 12-15. Gus Hill's Opera co. 12-15.

The Order of Cincinnati, whose last production, *Moses*, or *The Bondage in Egypt*, proved so dire a failure, now contemplates, according to one of the local journals, the presentation of the Passion Play at the Campus next season. Religious interference

is feared and rightly, and it is to be hoped that the attempt will prove to be as abortive as the effort made by Henry Abbey in New York several years ago and to ward whose suppression THE DRAMATIC MIRROR contributed so forcibly.

Manager Hubert Henck of the North Side Theatre, arrived after a six months' absence in Europe, and appears considerably benefited in health by his extensive trip.

The Kajanaka co. en route from Cincinnati to St. Louis, had a narrow escape from serious injury during a railroad collision, and managed to get off with a severe shaking up.

It is scarcely necessary to state that Sunday law offenders, both managers and artists, are promptly arrested and duly assessed the costs in the Police Court each Monday following the performance.

The Sunday "Pops," as Manager Louis Hallenberg's popular concerts are familiarly designated, will begin at Music Hall 12, and quite a number of season tickets have already been disposed of.

Bebe Earls' co.'s Juvenile Opera co. and Leonard's New Orleans Minstrels furnished the stage entertainment at Kohl and Middleton's week ending 11. Der Confusionnath was the programme presented at the German Theatre 1, and Der Maimeldshen at 2.

CHICAGO.

Lawrence Barrett experienced the most prosperous week he ever had as a single star at the Opera House. He had crowded houses throughout the week and he seemed to have completely recovered from his ailment. He appeared in *Hamlet*, *Merchant of Venice*, *Richelieu*, *Vorick's Love* and *In his Casar*. The 6 is strong, the work of Mina Gale as Portia being particularly good, and Lawrence Hanley, John A. Lane and Frederick Vroom also did excellently. For the second week Mr. Barrett will put on *Francisco di Rimini* and *Romeo*.

Rosina Vokes and her co. have been nightly greeted by large and enthusiastic audiences at Hooley's.

Roland Reed in his new farcical comedy, *Lend Me Your Wife*, met with a hearty reception at the Grand Opera House. The theatre has been crowded nightly. Emma Abbott in English grand opera week of 12-15.

The Hanlon-Volter Martini troupe is beyond question one of the greatest specialty cos. now before the public. It drew crowds nightly at the Columbia during the week. *Kajanaka* 1-15.

Nellie McHenry in *Chain Lightning* had a prosperous week at the Shamrock. *Honest Hearts* and *Willing Hands* 12-15.

At Jacobs' Academy the melodrama, *Beacon Lights*, found favor with the patrons. Randolph Murray plays the leading part. *Master and Man* 12-15.

F. F. Baker in *Beckmark* had a good week at Jacobs' Clark Street Theatre. *Beacon Lights* 12-15.

Eva Mountford in *Eugenie Le Tour* pleased the patrons of the Winsor. *Private Secretary* 12-15.

The Limited Mail, a play on the realistic order, did a great business at the People's. *A Perilous Voyage* 12-15.

Master and Man, in which Dominick Murray and Ralph Delmore play leading parts, crowded the Alhambra. P. F. Baker 12-15.

The City Club, a burlesque co. of eight merit, had a fair week at the Criterion. *Woman Against Woman* 12-15.

At the Standard the funny Swedish dialect farce, *Old Oleson*, drew crowded houses. *Shepard's Minstrels* 12-15.

At Havlin's the familiar *Around the World in Eighty Days* filled the theatre. The co. is not remarkably strong. *Siberia*, with John Hay Cosar in the leading role, 12-15.

Strauss and his famous Vienna orchestra opened at the Auditorium to a large and fashionable audience.

BALTIMORE.

Ford's Opera House was crowded at every performance during week of 6-11, when Francis Wilson and his co. presented *The Merry Monarch* in magnificent style. E. J. Buckley in *Paul Kavanar* 12-15.

Corinne in the burlesque *Carmen* had well-filled houses and well-pleased audiences at the Holiday Street Theatre week of 6-11. *Wife for Wife* 12-15.

At Forepaugh's Temple Theatre, Mason Mitchell in *The Fugitive* succeeded in drawing two good-sized audiences a day, and, supported by a competent cast, gave a good performance of a good melodrama. W. A. Scanlan 12-15.

The attendance at the Monumental Theatre last week was large, and the programme offered by Gus Hill's World of Novelties quite attractive. Tony Pastor and his co. 12-15.

Leonora Brothers and their dogs enjoyed a fair week at Front Street Theatre 6-11, and appeared in *The Phantom Child* and *The Dog Spy*. *Ranch King* 12-15.

Toma Hanlon, who was leading a soprano with the Fay Templeton co. during its engagement at the Academy of Music a few weeks ago, was taken ill, and has been at the Howard House ever since. Her mother came on to the city to nurse her. She is convalescing, and her physician hopes she will be able to return to New York next week.

J. J. Jackson and wife (Fanny Board), of the Corinne co., have been stopping with friends during their stay. Mr. Jackson was for many years a resident of Baltimore, and popular socially.

CLEVELAND.

The Opera House opened to large houses, with County Fair 6 for a two weeks' engagement. Fannie Debenham Rose took the part of Abigail Price very well. The race scene, which was very realistic, made a great hit, such a novelty having never been seen here before. Large houses all the week.

Old Jed Preuty opened at the Lyceum 6 to a large audience. Richard Golden as Old Jed made a great success in the part, showing careful study. Dora Wiley as the sweet singer of *Waine* made a hit with her song. Little Willie Smith as Alice or Little Pretty gives one of the best child acting parts that has been seen here in some time. James T. Powers in *A Straight Tip* 12-15.

Large houses greeted Dowling and Haddon week 6 at Jacobs'. The *Red Spider* and *Nobody's Claim*, two western dramas, which have been seen here many a time before, are as popular as ever, judging by the size of houses. Held by the Enemy 12-15.

Hyde Specialty co. opened at the Star to fair houses. *Vani Hoo* and *Omene* made a hit. Smith and Lord, comical athletes, were well received. The other specialties were good. *London Gaiety Girls* 12-15.

PITTSBURG.

The Emma Abbott Opera co. in repertoire had large and well-pleased audiences at the Bijou Theatre 6-11. *Monroe and Alice's My Aunt Bridget* co. 12-15.

Marks' New European Internationalists to big business at the Grand Opera House 6-11. *Pauline Hall* Opera co. in *Amorita* and *Reminisce* 12-15.

Williams and Orr's Minstrels at the Academy of Music to S. R. O. nightly 6-11. Gus Hill's World of Novelties 12-15.

Held by the Enemy drew crowds at Harris' Theatre 6-11. *Times* and *Remington* comb. in *Boards of New York* 12-15.

Henry Fulton, manager of *Naras' Internationalists*, is very well known here.

John A. Ellsler spent a large part of last week hobnobbing with his acquaintances in this city.

Gilbert Brown says he had the biggest business here ever had in his life.

John Kane is now in the box-office at the Grand.

Harry Brinsley left the Elsie Ellsler co. here to return to New York. He made quite a hit.

Manager Will of the Grand, has commenced to advertise *Pauline Hall's* \$25,000 worth of diamonds.

The Elsie Ellsler Club, of Bradlock, Pa., has announced that they will build a handsome theatre there, and it must be acknowledged that that town needs one badly.

Samuel Barbel, the solo cornetist of the Bijou orchestra, has resumed his position after his return from his summer resort engagement.

Charles Avolo, of the Marks' Internationalists, claims to be the inventor of the triple bar.

One of our evening papers says that Emma Abbott is the wealthiest of the professionals, being worth \$1,000,000, and is ahead of Lotta, Jefferson or Booth.

The Brothers Wems and Sisters Coyne of the Minstrels are married. The Williams of the Will Lane and Orr's Minstrels is our own "dear Harry" of the Academy of Music.

In two weeks more the new Duquesne Theatre will be under roof, and everything points to a brilliant winter at this new house.

The Clippier Theatre still remains closed.

Shortly before five o'clock on the morning of 12-15 a fire broke out in the restaurant under the Academy of Music, and in a short time the house was in flames. At ten o'clock four correspondents went over the house with Manager Williams. Mr. W. informs me he will open for the Saturday night performance. In the meanwhile he will perform in the Grand Central Park, which is also under his management. The costumes and properties of the Minstrels were all saved. The floor and underpinning of the auditorium hall that was destroyed, a most remarkable and fortunate escape for the most old Academy.

Adolph Meyers, advertising agent for Manager David Henderson, has been in town, and the result is that the city is covered with bill boards and window cards admonishing us to watch and wait for opening date of the new Duquesne Theatre.

Lower on the Grand, a Theatre made an immense hit with their song "The Irish Irishman."

The Pittsburgh Exposition will close in two weeks, and if the amount of people which is claimed were drawn there from the theatre we may look for quite an increase in business.

F. F. Steel, agent for Peck and Fursman's Dan'l Boone co., was here for a few days. His co. is touring the surrounding towns previous to a Pittsburgh date.

ST. LOUIS.

Kajanaka drew big audiences at the Grand Opera House week of 6. Hermann's New Transatlantics 12-15.

The Old Homestead drew even better audiences during its second week's engagement than the first, and those almost tested the capacity of the Olympic Theatre. Robert Mantell 12-15.

Scherer at Havlin's Theatre did a big business, and all the thrilling situations were brought out most vividly. McCarthy's *Missings* 12-15.

A Pair of Jacks drew crowds at Pope's, and the seating capacity of the house was tested at almost every performance.

The Henry Burlesque co., with its pretty girls and funny comedians, drew very largely 6-11. An Irishman's Love 12-15.

Large audiences were the rule during the week, for the city was filled with an immense number of strangers who were here to attend the St. Louis Fair and the Exposition, which continues to draw.

The special train bearing the Siberia and Kajanaka cos. met with a mishap in East St. Louis on the morning of the opening matinee 6 but no serious consequences resulted. The cars containing the scenery of the two cos. were broken up and the scenery scattered, but the curtains at both houses were raised on time. Quick work. Carrie Radcliffe was slightly hurt and Master Jack Ferris had his cheek cut.

KANSAS CITY.

Robert Mantell was decidedly successful in his engagement at the Court Theatre, presenting the *Corcoran Brothers*, *Monarchs* and *Hamlet*. W. J. Scanlan 12-15.

Prince and Pauper, with Elsie Leslie in the leading parts, found great favor at the Warder Grand 2-4, very large audiences attending.

MacLean and Pressett drew large audiences at the Midland 12-15, presenting *Boatman*, *Cleopatra*, and *Romeo and Juliet*. Mr. MacLean appears to good advantage in *Spartacus* and gives a very effective impersonation of the role. *Cleopatra*, Miss Prescott's new play, proved to be very strong, and she did excellent work in the title role. With a little pruning it will prove one of the most valuable plays of her repertoire. Carrie Lamont 12-15.

McCarthy's *Missings* did not fail to disturb the regularities of the large audiences at the Ninth Street 6-11. A Tin Soldier 12-15.

At the Midland last week, the cast of characters in the plays appeared on the programme as they appeared on the stage. It materially aids in distinguishing the characters.

Little Lord Fauntleroy, who played *Fauntleroy* in Australia, was the guest of Elsie Leslie at the Warder Grand during the engagement of Prince and Pauper.

DETROIT.

M. B. Curtis in *The Snatchers* played to one of the largest week's business ever done at the Detroit Opera House. The management of the Detroit Opera House and Mr. Curtis, were very anxious to extend the engagement, but unfortunately, the Montreal management would not allow Mr. Curtis to cancel his dates there, so this week the house remains empty. Little Lord Fauntleroy next.

Fleming's *Around the World in Eighty Days* was presented at the Lyceum week ending 4 to large houses.

Hermann's Transatlantics opened to an immense house 7. *The Wife* 12-15.

Katie Emmett in *The Warts of New York* opened to a crowded house.

It is said that Stuart Robson will produce here his latest success, called *A Little More or Less* Lord Fauntleroy, a gentle babe at a fashionable folk, by A. D. Gordon. While there is nothing yet said in regard to it, at the same time, it is whispered that Mr. Robson will try it on in Detroit the same way that he did in Brooklyn last week, without any public notice whatever, so that he can test the merits of the piece before an unprejudiced and unsuspecting audience.

Charles E. Christie, who has been connected with theatricals for many years, has been compelled to remain in this city for a year or so, on account of illness, but having fully recovered his health, is desirous of engaging in the theatrical business.

Con T. Murphy, of this city, author of *The Ivy Leaf* and other popular dramas, has entirely rewritten *The Warts of New York* for Katie Emmett, who is greatly pleased with the improvement in the piece.

BROOKLYN.

At the Park Theatre the Howard Athenaeum co., which closed 11, had a fairly successful week. Elsie Leslie in *The Prince and Pauper* 12-15. Aunt Jack 12-15.

The Mask of Life at the Grand Opera House to fair business 6-11. Maggie Mitchell 12-15.

Neelson's Wonders did well at Holmes' Star Theatre 6-11. Held by the Enemy 12-15.

J. L. Stoddard's lectures at the Academy of Music 6-10 were largely attended.

Business at the new Folton Museum continues large.

BROOKLYN, E. D.

Tommy Russell in *The Prince and Pauper* 6-11 at the Amphion to packed houses. The same co. 12-15. Louis James in repertoire 20-25.

Marguerite Fish in *Erma* the Elf did splendid business at Proctor's Novelty 6-11. Lester and Allen 12-15.

McCash Opera co. gave The Seven Students to crowded houses at the Le Avenue Academy 6-11. Chaucer's *Gloucester* W. P. Rochester, William Blaisdell and Annie Meyers did excellent work in the prominent parts. *Machide* Cottrell had not scope enough in her part to show her powers. Donnelly and Grand in *Natural Gas* 12-15.

Gillett's World of Wheels Burlesque co. crowded the Grand Theatre 6-11. This is an excellent co., including Kissel, Kellier, Brothers, actors, R. H. T. 202, character change, Williams and Howard, Soto-Sumetoro, juggler, J. J. Sheenan and Gillett Family. Weber and Fields' Burlesque and Specialty co. 12-15.

SAN FRANCISCO.

W. T. Carlet in his opera co. reopened the Baldwin Theatre last night in *Xanton* to a representative first night audience. The season is for a fortnight. Little Laura Crews in *Spray* follows.

A Trip to Chinatown scored a success last night at the Bush Street Theatre. The house was packed. James A. Heme will present *Hearts of Oak* at the Bush 25.

T. W. Keene introduced Louis XI. at the California last night. Harry Lucy and the Still Alarm will follow Monday next.

Iife in Paris, Offenbach's five-act opera, drew a large audience at the Tivoli Opera House last night. The Red Bird next.

The Crystal S. Upper is now in its third week at the Grand, and full houses continue.

The Alcazar was closed last night for a final rehearsal of *Macbeth*, which will be seen to-night for the first time here, by the full strength of the Alcazar co.

Frank L. Rogers, manager for Honolulu Entertainers, will open at the Grand 12-15.

Charles Cook will manage the Bijou during his absence.

Emily Seldene's benefit crowded the Tivoli Thursday.

Albe Hoffman, formerly manager of the Tivoli, is home, after a year's absence abroad.

Alice Vincent will close her engagement with W. T. Carleton after the present opera season at the Baldwin and make San Francisco her home. Her husband, William Fitzgerald, is manager of the Tivoli, where she may sing leading roles later on.

WASHINGTON, D. C.

We have seen charming Cora Tanner in better plays than *The Error*, and like her so well that we are glad to see her in any play. She had a fair and friendly house at Albion's 6, and was called before the curtain several times. Met and Opera co. in *Seven Sins* 12-15. *Golden Old Time* 12-15.

The National was packed 6, when *The Charity Ball* was presented by the clever Leonora co. There were many recalls. *George Canyon*, who is a great favorite, received an ovation. Francis Wilson in *The Merry Monarch* 12-15. *Primrose* and *West* 20-25.

Mr. Jack was well put on at Harris', to the usual good business, week of 6-11. *Indiscreet* 12-15.

Tony Pastor to good business at Kerman's 6-11. May Howard 6-11. Night Owls 20-25.

Hub T. Smith, who joined Francis Wilson last week, will receive a warm welcome when he appears here. He has appeared in many amateur performances, and has hosts of friends here.

Colonel Sinn had his hands full, his manager, Jay Rial, having been called to Florida on account of the dangerous illness of his wife. Colonel Sinn and Miss Tanner have many friends and relatives here, and

Still Alarm Sept. 20-21 to fair houses. Carleton's opera co. 2-3 to full houses. — **MADISON STREET THEATRE**: Cordray-Wass Dramatic co., third week, to fair business. — **THEATRE**: M. J. Frye, former lessee of Turn Hall Theatre, has retired from the business temporarily, and the building has been leased by Manager J. W. Hanna, of the Tacoma Opera House, and S. H. Freidlander, of the Marquam, Portland, Ore., who will conduct it in connection with their circuit. The building has been thoroughly overhauled, the stage and dressing rooms enlarged, electric lights, etc., and has been christened the Seattle Opera House. Though still entirely inadequate for Seattle, it is a good step in advance and will bridge over the time till the completion of a permanent opera house very creditably. — **George K. Beebe** has leased the large building, corner Third and Madison, and remodeled it completely, making a very attractive playhouse. He is looking first-class attractions and does a good business at popular prices—25 and 50c. — **Plans** have been accepted and work commenced for a new building on the northeast corner Second and University streets, to be erected by a stock co., and already under lease to the present management of the Seattle Opera House. The new structure will be 120 by 30 in size, with a seven-story front, surmounted by a tower, and is to cost \$125,000 when completed, which will not be before January, 1902, at the earliest.

TACOMA—**TACOMA THEATRE**: The Carleton opera co. Sept. 20-21 to satisfactory business. Still Alarm was given tagged houses 2-3.

WEST VIRGINIA.

CHARLESTON—**OPERA HOUSE**: The Noss Musical Comedy co. to fair business Sept. 10, giving general satisfaction. H. Henry's Minstrels to the banner house of the season, standing room at a premium.

WHEELING—**OPERA HOUSE**: Two Johns to S. R. O. and gave satisfaction. — **WHEELING OPERA HOUSE**: House dark all week, caused by cos. carting at the last moment.

WISCONSIN.

MILWAUKEE—**DAVIDSON**: The Strauss Orchestra engagement, beginning Wednesday, was a success. — **Academy**: Edwin F. Mayo in Silver Age to light houses 2-3. — **Rhode**: The Fakir had a good week's business work of 2-3. — **People's**: Rose Hill's English Folly co. to a good week's business. — **Forme**: The Standard has been dark all week but reopened with Alone in London. — **The Barrett engagement** at the Davidson last week was most successful, the receipts for the week amounting to over \$500.

DELOIT—**GOODWIN'S OPERA HOUSE**: Benon Lights 4 to fair house.

WATERTOWN—**CONCORDIA OPERA HOUSE**: The Kinderlarten 6 to light business. — **TURNER OPERA HOUSE**: The Boy Trump 2-3.

FOND DU LAC—**CRESCENT OPERA HOUSE**: The McIntyre's Troubles co. to a crowded house 2-3; very unsatisfactory performance owing to the secession of four members of the co.

WEST SUPERIOR—**GRAND OPERA HOUSE**: Barry and Fay in M. Kenna's Flirtation to a crowded house 5. Receipts \$208.

MADISON—**FULLER OPERA HOUSE**: Beaton Lights failed to dazzle a small audience 3. Co. mediocre. The Private Secretary 7 to a large house. — **Item**: The students at the University of Wisconsin here number over one thousand this fall, and they are liberal patrons of the drama.

LA CROSSE—**LA CROSSE THEATRE**: The Deaton Opera co. closed a successful week playing to packed houses at every performance. Barry and Fay in M. Kenna's Flirtation 5. — **Item**: The prospect for the coming season is very gratifying.

CANADA.

HAMILTON—**GRAND OPERA HOUSE**: Running Wild was presented 4 and matinee by the worst co. that has been seen here for a long time. Business was very poor. In spite of the wet weather Pat's New Madroche Little Lord Fauntleroy with George Cooper in the role of David, a vaudeville co., played to excellent business work ending 11.

LONDON—**GRAND OPERA HOUSE**: Pat Rooney gave two good performances of Pat's New Wardrobe to first-rate houses 2-3.

WINNIPEG—**PRINCE'S OPERA HOUSE**: Extra Kendall amused large audiences 2-4.

TORONTO—**GRAND OPERA HOUSE**: Old Jed Prentiss 2-4 was greeted by enthusiastic audiences. The Wife had light attendance owing to inclement weather. — **M. H. Carter** in The Shadow to large houses during the week ending 11. — **TORONTO OPERA HOUSE**: Our American Stars, a vaudeville co., played to excellent business work ending 11.

MONTREAL—**ACADEMY OF MUSIC**: Faust Up to Date 6 to splendid business. McKee Rankin in The Cuckoo 1-3. — **THEATRE ROYAL**: The Paymaster to good business 1-11. Clara Coleman and Steve Mader deserve special mention. — **True Irish Hearts** 1-10.

STRAITFORD—**OPERA HOUSE**: Ma Van Cortlandt co. to full houses 2-3.

DATES AHEAD.

Managers and Agents of traveling companies will find in this column their dates, making them more readily accessible.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Memphis, Tenn., Oct. 1-10; Nashville, 10-20; Bowling Green, Ky., 20-30; Franklin, 30-40; Bowling Green, 40-50; Mayville, 50-60; Cincinnati, 60-70; Nov. 1-10.

ARIZONA JOE (San Jose, Cal., Oct. 1-10).

AIRIE PROSE (Albany, N. Y., Oct. 2-10; Glen Falls, 10-20; Mechanicsville, 20-30; Fort Plain, 30-40).

ALEXANDER SALVAGE (Denver, Col., Oct. 1-10).

ATKINSON COMEDY (N. Y. City Oct. 1-10; Springfield, Mass., 10-20).

AURORA (Huntsville, Ala., Oct. 1-10).

A STRAIGHT TIP (Cleveland, Oct. 1-10).

ALVIN JONES (St. Louis, Mo., Oct. 1-10).

AMY LEE (Waco, Tex., Oct. 1-10; Austin, 10-20; San Antonio, 20-30; Houston, 30-40; Galveston, 40-50; Beaumont, 50-60; Lake Charles, La., 60-70; New Orleans, 70-80; Nov. 1-10).

A GRAY SWEEP (Newark, N. J., Oct. 1-10; New Haven, Conn., 10-20; Hartford, 20-30).

A. M. PALMER (Philadelphia, Oct. 1-10; Brooklyn, N. Y., 10-20).

ANNE PILEY (Brooklyn, Mass., Oct. 1-10; Salem, 10-20).

ANNE WARD TILLEY (Concord, N. H., Oct. 1-10; Haverhill, Mass., 10-20; Manchester, 20-30; Amesbury, Mass., 30-40; Lowell, 40-50; Worcester, 50-60; Waltham, 60-70; New London, Nov. 1-10; N. Y. City, 10-20).

ARNOVAL PASS (Gardner, Me., Oct. 1-10; Togus, 10-20; Bangor, 20-30; Bangor, 30-40; Bangor, 40-50; Bangor, 50-60; Bangor, 60-70; Bangor, 70-80; Bangor, 80-90; Bangor, 90-100; Bangor, 100-110; Bangor, 110-120; Bangor, 120-130; Bangor, 130-140; Bangor, 140-150; Bangor, 150-160; Bangor, 160-170; Bangor, 170-180; Bangor, 180-190; Bangor, 190-200; Bangor, 200-210; Bangor, 210-220; Bangor, 220-230; Bangor, 230-240; Bangor, 240-250; Bangor, 250-260; Bangor, 260-270; Bangor, 270-280; Bangor, 280-290; Bangor, 290-300; Bangor, 300-310; Bangor, 310-320; Bangor, 320-330; Bangor, 330-340; Bangor, 340-350; Bangor, 350-360; Bangor, 360-370; Bangor, 370-380; Bangor, 380-390; Bangor, 390-400; Bangor, 400-410; Bangor, 410-420; Bangor, 420-430; Bangor, 430-440; Bangor, 440-450; Bangor, 450-460; Bangor, 460-470; Bangor, 470-480; Bangor, 480-490; Bangor, 490-500; Bangor, 500-510; Bangor, 510-520; Bangor, 520-530; Bangor, 530-540; Bangor, 540-550; Bangor, 550-560; Bangor, 560-570; Bangor, 570-580; Bangor, 580-590; Bangor, 590-600; Bangor, 600-610; Bangor, 610-620; Bangor, 620-630; Bangor, 630-640; Bangor, 640-650; Bangor, 650-660; Bangor, 660-670; Bangor, 670-680; Bangor, 680-690; Bangor, 690-700; Bangor, 700-710; Bangor, 710-720; Bangor, 720-730; Bangor, 730-740; Bangor, 740-750; Bangor, 750-760; Bangor, 760-770; Bangor, 770-780; Bangor, 780-790; Bangor, 790-800; Bangor, 800-810; Bangor, 810-820; Bangor, 820-830; Bangor, 830-840; Bangor, 840-850; Bangor, 850-860; Bangor, 860-870; Bangor, 870-880; Bangor, 880-890; Bangor, 890-900; Bangor, 900-910; Bangor, 910-920; Bangor, 920-930; Bangor, 930-940; Bangor, 940-950; Bangor, 950-960; Bangor, 960-970; Bangor, 970-980; Bangor, 980-990; Bangor, 990-1000; Bangor, 1000-1010; Bangor, 1010-1020; Bangor, 1020-1030; Bangor, 1030-1040; Bangor, 1040-1050; Bangor, 1050-1060; Bangor, 1060-1070; Bangor, 1070-1080; Bangor, 1080-1090; Bangor, 1090-1100; Bangor, 1100-1110; Bangor, 1110-1120; Bangor, 1120-1130; Bangor, 1130-1140; Bangor, 1140-1150; Bangor, 1150-1160; Bangor, 1160-1170; Bangor, 1170-1180; Bangor, 1180-1190; Bangor, 1190-1200; Bangor, 1200-1210; Bangor, 1210-1220; Bangor, 1220-1230; Bangor, 1230-1240; Bangor, 1240-1250; Bangor, 1250-1260; Bangor, 1260-1270; Bangor, 1270-1280; Bangor, 1280-1290; Bangor, 1290-1300; Bangor, 1300-1310; Bangor, 1310-1320; Bangor, 1320-1330; Bangor, 1330-1340; Bangor, 1340-1350; Bangor, 1350-1360; Bangor, 1360-1370; Bangor, 1370-1380; Bangor, 1380-1390; Bangor, 1390-1400; Bangor, 1400-1410; Bangor, 1410-1420; Bangor, 1420-1430; Bangor, 1430-1440; Bangor, 1440-1450; Bangor, 1450-1460; Bangor, 1460-1470; Bangor, 1470-1480; Bangor, 1480-1490; Bangor, 1490-1500; Bangor, 1500-1510; Bangor, 1510-1520; Bangor, 1520-1530; Bangor, 1530-1540; Bangor, 1540-1550; Bangor, 1550-1560; Bangor, 1560-1570; Bangor, 1570-1580; Bangor, 1580-1590; Bangor, 1590-1600; Bangor, 1600-1610; Bangor, 1610-1620; Bangor, 1620-1630; Bangor, 1630-1640; Bangor, 1640-1650; Bangor, 1650-1660; Bangor, 1660-1670; Bangor, 1670-1680; Bangor, 1680-1690; 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Bangor, 5400-5410; Bangor, 5410-5420; Bangor, 5420-5430; Bangor, 5430-5440; Bangor, 5440-5450; Bangor, 5450-5460; Bangor, 5460-5470; Bangor, 5470-5480; Bangor, 5480-5490; Bangor, 5490-5500; Bangor, 5500-5510; Bangor, 5510-5520; Bangor, 5520-5530; Bangor, 5530-5540; Bangor, 5540-5550; Bangor, 5550-5560; Bangor, 5560-5570; Bangor, 5570-5580; Bangor, 5580-5590; Bangor, 5590-5600; Bangor, 5600-5610; Bangor, 5610-5620; Bangor, 5620-5630; Bangor, 5630-5640; Bangor, 5640-5650; Bangor, 5650-5660; Bangor, 5660-5670; Bangor, 5670-5680; Bangor, 5680-5690; Bangor, 5690-5700; Bangor, 5700-5710; Bangor, 5710-5720; Bangor, 5720-5730; Bangor, 5730-5740; Bangor, 5740-5750; Bangor, 5750-5760; Bangor, 5760-5770; Bangor, 5770-5780; Bangor, 5780-5790; Bangor, 5790-5800; Bangor, 5800-5810; Bangor, 5810-5820; Bangor, 5820-5830; Bangor, 5830-5840; Bangor, 5840-5850; Bangor, 5850-5860; Bangor, 5860-5870; Bangor, 5870-5880; Bangor, 5880-5890; Bangor, 5890-5900; Bangor, 5900-5910; Bangor, 5910-5920; Bangor, 5920-5930; 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Bangor, 6460-6470; Bangor, 6470-6480; Bangor, 6480-6490; Bangor, 6490-6500; Bangor, 6500-6510; Bangor, 6510-6520; Bangor, 6520-6530;

1. LADY IN THE 17, So. Bend 18, Kendallville 28, Col-
mar, Mich., 24, Peru, Ind., 22, Marion 23, Muncie
25, Arica 26.
THE WIFE: Phil., Mich., Oct. 15, Muskegon 26,
Jackson 27, Kalamazoo 28.
TOWN LOTS: Effingham, Ill., Oct. 15, Taylorville
16, Charleston 17, Arcola 18, Mattson 22, Spring-
field 23, Litchfield 27, Jerseyville 28, Jacksonville
29.
THOMAS E. SHRY: Worcester, Mass., Oct. 13-18,
Westfield 20-22, Meriden, Conn., 23-25, Springfield,
Mass., 27-29.
TIN SOLDIER: Kansas City, Mo., Oct. 12-18, Rich-
mond, Kans., 19, Topeka 20, Lawrence 21, Sedalia,
Mo., 22, Oberlin, Mexico 23, St. Louis 27-Nov. 1.
THE RAJAH: Albion, N. Y., Oct. 17, Jamestown
18, Warren, Pa., 17, Olean, N. Y., 18, Bradford, Pa.,
20, Oil City 21, New Castle 22, Butler 23, Beaver
Falls 24, East Liverpool, O., 25, Cleveland 27,
Wooster 28, Lima 29.
T. C. FOWARD'S SUCK: Amsterdam, N. Y., Oct.
1-10.
TWO OLD CRONES: Shamokin, Pa., Oct. 25, Scr-
bony 26, Harrisburg 27, York 28, Philadelphia 29-30,
Pittston 31, Milton 32, Williamsport 33, Dan-
ville 34, Westsharpe 35, Scranton, Pa., Oct. 1.
THE KILLER: Erie, Pa., Oct. 15, Erie 16, Du-
buque 17, Davenport 17, Portia, Ill., 18, Cleveland,
O., 22-25.
THE FARKIE: Lacrosse, Wis., Oct. 14, Red Wing,
Minn., 16, Minneapolis 20-22, St. Paul 23-Nov. 1.
THE SQUAD: Boston Sept. 15-indefinite.
THE SHATCHES: Leipsic, Pa., Oct. 22, 23, Rome
24, 25, 26, 27, 28, Woodport 29.
THE EDITOR: Louis Aldrich: Syracuse, N. Y.,
Oct. 15, Buffalo 16-18, Rochester 20-22, Lockport 24,
Auburn 24, Watertown 25, Utica 27, Johnston 28,
Cohoes 29, Albany 30-Nov. 1.
THE OLD HOOT-STEAD: Herman Thompson: N. Y.
city Oct. 1.
TWO JOES: Toledo, O., Oct. 1-18.
THE CHERRY BALL: Toledo, O., Oct. 15, 16, Grand
Rapids, Mich., 17, 18, So. Bend, Ind., 20, Egin,
Ill., 21, Rockford 23, Milwaukee, Wis., 23-25.
THE BUGLAR: Newburg, N. Y., Oct. 13, Pough-
keepsie 16, Troy 17, 18, Albany 20-22, Syracuse
23, 24, Rochester 25, Buffalo 26, Bradford, Pa., 28, Hornell-
ville, N. Y., 21, Jamestown Nov. 1.
THREE FAST MEN: Canton, Miss., Oct. 15, Monroe,
La., 16, Shreveport 18, Texarkana, Texas, 20, Paris
21, Honey Grove 22, Bonham 23, Sherman 24, Den-
ver 25.
THE FIRST PARTNER: Salem, Mass., Oct. 15,
Lynn 16-18, South Framingham 20, Milford 22,
Worcester 23, Danbury, Conn., 24, So. Norwalk 25,
New Haven 27, Bridgeport 30, Chelsea, Mass.,
31.
THE SPOWAW: Jacob Litt's: Butte City, Mont.,
Oct. 15, Missoula 16, Spokane Falls, Wash.,
Seattle 20, Victoria, B. C., 22, 23, Tacoma, Wash.,
24, 25, Portland, Ore., 27-Nov. 1.
THE U. S. MAIL: Los Angeles, Cal., Oct. 15-18, Vir-
ginia 20, Fresno 21, Chico 22, Salem, Ore., 23-28, Port-
land 29-Nov. 1.
THE FAIRIES: New Orleans, La., Oct. 12-18,
St. Albert 19, Bayou Lafourche, Fla., 22, Thomas-
ville, Ga., 23, Jacksonville, Fla., 24.
EWELE TEMPTATIONS: New Orleans, La., Oct.
1-18, Vicksburg, Miss., 21, Little Rock, Ark., 22,
Memphis, Tenn., 23-25, Nashville 27-29.
UNDER THE GASLIGHT: Meriden, Miss., Oct. 15,
Selma, Ala., 16, Montgomery 17, 18, Birmingham 20.
UNCLE HUBB: Burlington, Vt., Oct. 15, Rutland 16,
Glens Falls, N. Y., 17, Saratoga 18, Schenectady
20, Cohoes 21, Johnston 22.
UNCLE AGRESTON: St. Paul, Minn., Oct. 15-18,
Grand Rapids, La., 20, Maine, Ill., 21, Peoria 22, La-
crosse 23, Root 24, Elgin 25, Chicago 27, Nov. 1.
UNCLE TOM'S CABIN: Middaugh: St. Johnsbury
Vt., Oct. 15, Lancaster, N. H., 16, Whitefield 17,
Woodsville 18, Barre, Vt., 20.
VINCENT'S COMEDY: Dayton, Wash., Oct. 15-18,
WORLD'S FAIR: Minneapolis, Minn., Oct. 15, 16.
WILD-THEAT: Grand Rapids, Mich., Oct. 15-18,
W. C. GIBSON: Kansas, Columbus, Miss., Oct.
Sandalin, Ala., 16, Talladega 17, Montgomery
Americus, Ga., 24, Griffin 25, Newman 26, L.
Grenier 27.
WILLIAM W. WILSON: Charleston, S. C., 15,
Savannah, Ga., 16, Waycross 17, Jacksonville, Fla.
20, Thomasville, Ga., 22, Americus 23, Euclid
Ala., 24.
UNCLE TOM'S CABIN (Peck and Furman): Sin-
Sing, N. Y., Oct. 15, Mt. Clare, N. J., 16, Dover 17,
Morristown 18, Salem 20, Bridgeton 21, Atlant-
city 22, Trenton 23, Chester, Pa., 24.
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20, Thomasville, Ga.,

209, M. L. 25, Washington, D. C., 25, 26, Peters-
 burg, Va., 26, Lynchburg 25, Richmond 27, Norfolk
 25, Bridgeton, N. J., 26.
MENDELSSOHN-THOMAS: Gonzales, Tex., Oct. 15.
Leslie: 16, Seguin 27, San Antonio 18, 20, San-
 Antonio 26, Taylor 25, Belton 25.
**Fort Worth 25, Weatherford 25, Tettell 27, Long-
 view 25, Jefferson 25.**
MARIE TEMPEST: N. Y. city, Aug. 5-Oct. 17.
MARIE GREENWOOD: Bellefonte, Pa., Oct. 15, Tyrone
 16, Huntington 25, Columbia 25, Reading 25, 26,
 Lancaster 25.
M. CAUL: Harrisburg, Washington, D. C., Oct. 23-25.
NASHVILLE STUDENTS: Pattenburg, Mo., Oct. 15.
JAMESPORT 16, Trenton 17.
N. Y. SYMPHONY CLUB: Waverly, N. Y., Oct. 15.
**Elmira 16, Wellsboro, Pa., 17, Alfred Center, N. Y., 18, Wellsville 20, Belmont 20, Friendship 21,
 Hornellsville 22, Angelica 24, 25.**
PAULINE HALL OPERA: Pittsburg, Pa., Oct. 22-25.
STRASS CHORUS: Davenport, Ia., Oct. 15.
**Cedar Rapids 15, Des Moines 15, Omaha, Neb., 15,
 Lincoln 20, St. Joseph, Mo., 21, Kansas City 22, 25,
 St. Louis 24, 25, Terre Haute, Ind., 27, Louisville,
 Ky., 27.**
SEA KING: Montreal, Can., Oct. 23-25, Toronto
 20-25.
THE HENRY HOWARD: (Francis Wilson) Washing-
 ton, D. C., Oct. 12-15, Chicago, Ill., 20-Nov. 16.
WILSON OPERA: Cincinnati, O., Oct. 22-Dec. 25.
VARIETY AND BURLESQUE.
AMERICAN NOVELTY: Buffalo, N. Y., Oct. 21-25.
RYAN-SAVILLE: Syracuse, N. Y., Oct. 22-25.
CITY CLUB: Indianapolis, Ind., Oct. 23-25, Cincinnati,
 O., 20, 25, Louisville, Ky., 27-Nov. 2.
COLEMAN: (H. Kelly): Roanoke, Va., 25, Manchester 25,
 Beaufort 25, Saratoga, N. Y., 25, Housick Falls
 25, North Adams 25.
DAVE BROTHERS: St. Louis, Mo., Oct. 23-25, Chicago
 Ill., 20-25.
FAT FOSTER BURLESQUE: Cincinnati, 23, Oct. 22-25,
 Hamilton 25, Richmond, Ind., 25, Greenville 22,
 Seymour 22.
GILLETTE'S: Montreal, Can., Oct. 21-25, Buffalo, N.
 Y., 10-25.
GRUBBS BURLESQUE: Troy, N. Y., Oct. 23-25.
OLD HILL: Pittsburg, Oct. 23-25, Cincinnati 20-25,
 Louisville, Ky., 27-Nov. 2.
GEORGE SAYS: Philadelphia, Pa., Oct. 21-25.
HOWARD AND HENCKES: Newark, N. J., Oct. 21-25.
HOWARD BURLESQUE: Washington, D. C., Oct. 23-
 25, Philadelphia, Pa., 20-25.
HEERMANN'S TRANS-ATLANTICS: St. Louis, Mo.,
 Oct. 22-25, Kansas City 20-25, Denver, Col., 27-
 Nov. 2.
HEERMANN BURLESQUE: Keokuk, Ia., Oct. 15, Dubuque
 15, Milwaukee, Wis., 20-25.
HYDE'S STAR: Philadelphia, Oct. 21-25, Baltimore,
 Md., 20-27.
INTERNATIONAL VAUDEVILLE: Cincinnati, Oct. 15,
 Chicago 20-Nov. 2.
LILLIE CLAY'S COLONIAL GAIETY: Texarkana, Ark.,
 Oct. 25, Marshall, Tex., 27, Fort Worth 25, City
 of Mexico 23-Nov. 2.
LESTER AND ALLEN'S: Brooklyn, N. Y., Oct. 1-25,
 New Haven, Conn., 20-25, Hartford 22, Bridgeport
 27-25.
LESTER AND WILLIAMS: Harlem, N. Y., Oct. 15-25.
LOUIS SECURITY GUILD: Cleveland, O., Oct. 25.
MAY DAVENPORT BURLESQUE: Hoboken, N. J.,
 Oct. 23-25, Troy, N. Y., 20-25, Herkimer 25, Cana-
 tota 25.
MACFARREY-DENNEY: Jamestown, N. Y., Oct. 21-
 25, Glen 25, Salamanca 17, Bradford, Pa., 25,
 Altoona 25, Huntingdon 25, Carlisle 22, Columbia
 22, Harrisburg 25, N. Y. city 27-Nov. 2.
IRWIN BROS.: N. Y. city, Oct. 21-25.
WILSON'S GREAT WALT: New Haven, Conn., Oct.
 25.
JOHN OWEN: Baltimore, N. I., Oct. 2-15.
OUR AMERICAN STARS: Buffalo, N. Y., Oct. 21-25,
 New York 25, N. Y. city Sept. 25-indefinite.
JAMES J. JAMES: N. Y. city 27-Nov. 2.
REILLY-WOODS: N. Y. city, Oct. 21-25.
JOSE HILL'S BURLESQUE: St. Paul, Minn., Oct.
 21-25.
RENZIG-SANTLEY: Albany, N. Y., Oct. 21-25.
SARGENT FLETCHER: N. Y. city, Oct. 23-25.
SEAN DAVENPORT: St. Paul, Minn., Oct. 21-25, Minne-
 apolis 20-25.
SHIFFER AND BLAKELY: Philadelphia, Oct. 21-25.
TOBY PASTOR: Baltimore, Md., Oct. 21-25, Newark
 N. J., 20-25, N. Y. city 27-indefinite.
TWO TRUANTS: N. Y. city Sept. 25-indefinite.
V. JAMES SUTHERS: Rochester, N. Y., Oct. 21-25.
WEBER AND FIELDS: Brooklyn, N. Y., Oct. 21-25.
WILLIAMS' PAINFUL FOLLY: Milwaukee, Wis., Oct.
 21-25, Chicago, Ill., 20-25.
WILLIAMS AND ORR: East Liverpool, O., Oct. 2.
Beaver Falls, Pa., 27, Greenville, O., 27.
WILKINS AND WARELL: Louisville, Ky., Oct.
 23-25, Pittsburg, Pa., 20-25.
W. H. DAVIS: Newport, Wash., Oct. 16, Carl 17.
Empire City 15.
WINSTRELS.
AL. G. FIELD: Wheeling, W. Va., Oct. 15, Parkers-
 burg 15, Marietta, O., 27, Zanesville 15.
BEACH AND BOWEN: Murfreesboro, Tenn.,
 15, Columbia 15, Fayetteville 27, Winchester 25,
 Huntsville, Ala., 20, Florence 25, Memphis 22.
BURT SHEPARD: Chicago, Ill., Oct. 22-25.
CLEVELAND'S COLORED: San Francisco, Cal., Oct. 15.
CLEVELAND'S MAGNIFICENT: Fort Worth, Texas,
 Oct. 15, 16, Dallas 17, 18, Denton 20, Sherman 22,
 Tyler 22, Texarkana 21, Hot Springs, Ark., 24, 25.
GEORGE WILSON: Savannah, Ga., Oct. 17, Charles-
 ton, S. C., 16, Augusta, 27, Athens 25, Atlanta 25,
 St. John, Ariz., 25, Montgomery 25, Pensacola
 25, Mobile, Ala., 27.
GORTON: Fargo, Dak., Oct. 15, Moorhead, Minn.
 16, Jamestown, Dak., 17, Bismarck 15, Mardian 15.
H. HENRY: Cincinnati, O., Oct. 15-25.
KELLY AND LEON: Chicago Aug. 25-indefinite.



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 Jackets, Whips, Coats, Mantles,
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 Grand Opera House, Meridian, Miss.,
 New Opera House, Paris, Ky.,
 Landon Opera House, Greensburg, Pa.,
 Hugreaves' Opera House, Chester, Pa.,
 Murphy's Opera House, Olympia, Washington.
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Blanche Moulton

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George Ober

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Adelaide Ober

CHARACTER ACTRESS.

Address: Minton.

William Haworth

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Chas. W. King

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Loula Porter

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Oliver Jurgensen

Business Manager Marie Hubert Frohman, 40 W. 20th St.

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James L. Carhart

Ramon Hartfield in *The Peasants*. Season 1899-'01.

Verner Clarges

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Alexander Fisher

Old Solomon. My Jack & Co. En route.

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Emma Field,

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Miss Madge Carr

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A dramatization of H. Rider Haggard's greatest book, "CLEOPATRA," by MISS PRESCOTT.

"A PLAY TRULY GRAND! MAGNIFICENTLY COSTUMED AND STAGED! SUPERBLY ACTED!"

Miss Prescott has shown as much ability in the role of a playwright as she has in histrionic art. The play is strong, vigorous in action, the dialogue is well adapted and not wordy. There are a number of fine passages. The Cleopatra of the author is sure to win the beautiful young actress enduring reputation. Its originality is its chief charm. —*Louisville Post, Sept. 25.*

A new play which contains elements of strength and beauty . . . which insures its reception and appreciation of the public. Those concerned in its production can have a higher satisfaction than any money can produce. —*Louisville Courier Journal, Sept. 25.*

Miss Prescott was thrilling. She dresses the part magnificently and graces it with her own pleasing personality which is particularly fitting to the fascinating queen. Mr. MacLean has in Harmachis one of his best opportunities. There is rich coloring! A character of the most pronounced type. —*Kansas City Times, Oct. 6.*

Cleopatra is a strong dramatization, and in the hands of such artists as Prescott and MacLean has been made to take high rank among the heroic plays of our day. She is beyond compare the greatest actress on the American stage. Every movement, every gesture, is grace itself, while her voice, full of sympathy, resonance and flexibility, takes hold of the very heart-strings of her audience and lead them captives. —*Louisville Courier, Sept. 25.*

The five scenes of the story, the secret crowning of Harmachis, the encounter with Cleopatra, love, treachery, revenge and death, are powerfully presented. It is a play that demands accessories, however, in the shape of scenery and rich stage setting

and costumes. The latter are supplied by MacLean and Prescott. Mr. MacLean in Harmachis is dignified and forceful and very judiciously tempered. It is strong enough to stir the audience to spontaneous applause, but it never degenerates into morranting. The tender passages with Cleopatra are very delicately handled. Miss Prescott also has a very strong and sympathetic rendering of the character. In her Cleopatra the pride and cruelty of the despot, and the voluptuary are admirably blended with the tenderness of the woman born to love, and the sadness of one whose state isolates her from all sincerity and peace. Miss Prescott very charmingly portrays the yielding of the haughty queen to this delicious passion for the Egyptian Prince. The sudden revelation of her feelings, her quick decision and her triumphant deception of Harmachis when she discovers that he, too, is false to her, are graphically portrayed. The love scene with Harmachis and her scorn of him, once she has him in her power, are worthy of a great artist. —*Louisville Commercial, Sept. 25.*

This book of Haggard's has been dramatized, and the work has been done by Miss Prescott herself. She has made of it a powerful drama, and one which is destined to hold the boards long after she herself has retired from the stage. Miss Prescott has produced a really great play, and no better persons than herself and MacLean could be found anywhere for its presentation. —*Terre Haute Gazette, Sept. 30.*

Mr. MacLean played Harmachis with fine effect. He realized the pathos, the despair, the noble wrath of the young prince, and exhibited fine feel-

ing and great power. The new play may be pronounced a success. The subject is treated from a new standpoint, and the setting is striking and original. Miss Prescott's adaptation of Haggard's novel has resulted in a strong and richly-colored play. —*Louisville Courier Journal, Sept. 25.*

A powerful play, with strong parts for both actors, and a fine opportunity for scenic effect. —*Kansas City Star, Oct. 6.*

A sensation! Mr. MacLean drew upon his forces with tremendous energy and electrifying effect, and swept the house with a whirlwind of applause. The part of Harmachis is a fine one, nobly developed by Mr. MacLean. —*Terre Haute Express, Sept. 30.*

Marie Prescott as Cleopatra was superb. Her portraiture of the potent queen, the born ruler, was faultless and finished. Her triumph over Harmachis was a dramatic piece of work worthy of the great artist. Her self-inflicted death was a touching and realistic climax, executed with matchless cleverness. —*Terre Haute News, Sept. 30.*

It is well for the English author that the production of his masterpiece fell upon the shoulders of two such worthy artists, otherwise Cleopatra would have suffered the ignominy that "She" did. As it is, Cleopatra, in its dramatic form, will add lustre to the fame of the author, and we doubt not will become a standard dramatic production. And what a beautiful, clever, bewitching and withal powerful and cunning Cleopatra Miss Prescott delineates. One can see how all-powerful kings and princes, and even her worst enemies, could have

been conquered by the wiles of this handsome woman. One can realize how that physical giant, the shrewd warrior and rival prince of Caesar, was enslaved by the smiles and the caresses of a woman. Even how the son of the Pharaohs—a king by birth and many qualities, learned in human wisdom and a prophet of the gods—should be bewitched by the sorcery of this woman's eyes, and smile and kiss to such an extent that he should break the most sacred of oaths, betray the hiding place of the treasure of the gods, and, finally, pay the penalty with his own life and the degradation of his race and country. Mr. MacLean is a powerful actor, and in the character of Harmachis he displays his powers to a wonderful advantage. In form, figure, and in manly and heroic deportment he makes an appearance that would be a credit to the reputed son of Egypt's ancient kings, and the man who had fair to be the most powerful and courageous of them until his infatuation for Cleopatra ruined him and made him faithless to his sacred trust and to his countrymen. —*Springfield Monitor, Oct. 4.*

A powerful presentation of H. Rider Haggard's weird romance. Egypt's beautiful and haughty queen was most finely personated by Miss Marie Prescott, who was at times bewitching in the softer moments of her acting, and as well to witness in her grief. The scene between Harmachis and Cleopatra, where the former's treachery is disclosed, was the occasion of some very fine acting, and in the scene where Harmachis curses the false queen and Antony, Mr. MacLean's acting rose to the sublime. The scene of Cleopatra's death was particularly affecting. The play was superbly costumed. —*Springfield, Ill., Register, Oct. 4.*

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The success of a farce-comedy depends entirely on the people who are in it. The cast determines entirely how it will go. With a mediocre company it fails flat, with a good company it catches on, and with an excellent company it makes a great success. The Fakir, as presented last night, was a great success. A stronger farce-comedy company it would be difficult to put together. —*The Journal.*

A packed house. The performance was more than satisfactory, and that, too, when the expectations of the audience were very high on account of the great things promised. The company is the greatest farce-comedy organization that has ever visited Kansas City in point of artistic merit, and it is also the best. —*The News.*

The Fakir opened to standing room only last night. It was again demonstrated that the people are the making of farce-comedy. All the old operators have been eliminated and there are newer and better ones substituted. —*The Times.*

There is no company traveling containing so many of the talented men and women who have made plays successful. —*The Globe.*

Everyone who keeps posted on affairs dramatic will at once recognize that the company embraces the brightest lights of farce-comedy, burlesque, comic opera and extravaganza. —*The Star.*

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